

GUITAR TABLATURE EDITION

AC/DC



BALLBREAKER

LEGEND OF MUSIC SYMBOLS . . . 9

HARD AS A ROCK . . . 23

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Intro

D5

mf
guitar 1 let ring throughout
Rhythm figure 1

Dsus2

guitar 2 \diamond 

 mf

end Rhythm figure 1

end Rhythm figure 1

 C_{sus2}/D^* G_m/D^*

A musical score for three parts: Treble (T), Alto (A), and Bass (B). The key signature has two sharps (F# and C#) and the time signature is 6/8. The melody consists of eighth notes and quarter notes, often grouped in pairs or triplets. The bass part provides accompaniment with chords and single notes, also using triplet markings. The alto part follows the same melodic line as the treble part.

*bass guitar plays D pedal

Dsus2

C(9)/D*

 G_m/D^*

D5 C(9)/D Gm/D

⌵ ⌵ ◇

Rhythm figure 2 end Rhythm figure 2

G5

◇

D5 (Csus2/D) (Gm/Bb)

guitar 3 ◇ mf

D5 (Csus2/D) (Gm/D)

◇

D5 (C(9)/D) (Gm/D)

T 2 2 3 3 2 3 3 2 0 0 0
A 0 0 0 0 0 0 0 0 0 0 3
B 0 0 0 0 0 0 0 0 0 0 3

G5 guitars 2 & 3

Hey, what's the Fu - ror?

Fsus2 C/E

T 0 0 0 0 0 0 0 0 0 0 3
A 0 0 0 0 0 0 0 0 0 0 3
B 3 3 3 3 3 3 3 3 3 3 0

Verse 1

D5 Csus2 Gm/Bb

guitar 2 Rhythm figure 3

Kick the dust,- wipe the crime- from the main street.

Rhythm figure 3A let ring throughout

guitar 1*

T 2 2 3 2 2 3 0 0 0
A 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0

*with pick and fingers

D5
Csus2
Gm/B

A- wait the com - in' of— the Lord.—

T
A
B

* "Hammer on from nowhere."

D5

Csus2

Gm/Bb

Hang-in' 'round- with them low— down- and dirt - ies—

sim.

T

A

B

G5

◇

end Rhythm figure 3

bring - in' or - der from the boss. —

end Rhythm figure 3A

T

Δ

B

14 guitar 1 with Rhythm figure 3A

What's the fu - ror 'bout it all? —

Leave your pants — and bust your balls. —

Kicked a - round, — messed a - bout. — Get your hands dirt - y —

on the kill - in' floor. — I'm your

Chorus

fu - ror. — I'm your

D5 C(9) Gm/Bb

Dsus2 Csus2 Gm/Bb

D5 C(9) Gm/Bb G 3 D5(open)

G5

guitar 1 Rhythm figure 4

end Rhythm figure 4

T 5 5 5 5 10 10 10 10 10 0 12 13 13 13 13 12 12 12 0

A 6 6 6 6 6 6 11 11 11 11 11 11 12 12 12 12 12 12 12

B 7 7 7 7 7 7 12 12 12 12 12 12 12 12 12 12 12 12

guitar 2 Rhythm figure 4A

T 3 0 3 0 5 0 3 0

A 2 0 3 0 5 0 3 0

B 0 0 3 0 5 0 3 0

D5 B \flat 5 C5 G5

fu - ror, ba - by. — Come on, hey!

T 5 5 5 5 5 10 10 10 10 0 13 13 13 13 12 12 0

A 6 6 6 6 6 11 11 11 11 0 12 12 12 12 12 12 0

B 7 7 6 6 6 12 12 11 11 0 12 12 12 12 12 12 0

end Rhythm figure 4A

T 3 0 3 0 3 0 3 0

A 2 0 3 0 5 0 0 0

B 0 0 3 0 5 0 0 0

guitar 1 with Rhythm figure 1

D5

guitar 3 ***f*** B R

T 10 12 (14) 12 10 (12)

A 12 12

B 12 12

guitar 2 *let ring*

T 3 3 3 3 3 3 3 3 3 3

A 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0

let ring ---+

Verse 2

guitars 1 & 2 with Rhythm figures 3 & 3A

Frame of mind, - cross the line— to a new state. I can shake the law..

Find a mine,- gon - na build- me a new place.-

Chorus

guitars 1 & 2
with Rhythm figures 4 & 4A

I'm not knock - in' door to door.— I'm your fu - ror.—

I'm your fu - ror, ba - by. — A - what's your

guitar 1 with Rhythm figure 4

Chords: D5, B \flat , C5, C, G5

guitar 1: fu - ror? _____ I'm your fu -

guitar 2: let ring -----

T: 3 2 3 3 3 3 3 3 5 5 5 5 0 3
A: 2 2 0 3 3 3 3 0 5 5 5 5 0 0
B: 0 0 0 1 3 0 0 0 3 3 5 0 0 0

Chords: D5, B \flat 5, C5, C, G5

guitar 1: ror, ba - by. _____ Yeah! Yeah! Yeah!

guitar 2: let ring -----

T: 3 2 3 3 3 3 3 3 5 5 5 5 0 3
A: 2 2 0 3 3 3 3 0 5 5 5 5 0 0
B: 0 0 0 1 3 0 0 0 3 3 5 0 0 0

Interlude

guitar 1: D5 F5 G5 D5 F5 G5 D5

guitar 3: let ring ----- B R let ring ----- B R

guitar 2: let ring -----

T: 12 13 12 10 10 12 12 12 12 13 12 10 10 12 12
A: 12 (14) 12 10 10 12 12 12 12 (14) 12 10 10 12 12
B: 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

F5 G5 D5 F5 G5

Bring on— the fu - ror. Come on!

let ring ... P.M. ...
B R

let ring ... P.M. ...
B R

T A B

T A B

Guitar solo

D5 Dsus2 D5 Csus2 Gm/Bb

guitars 1 & 2

guitar 3

let ring ...
B B R

T A B

T A B

D5 Csus2 G5

B R

T A B

T A B

D5

Well, I'm your

T
A
B 0 12

Detailed description: This image shows a musical score for a song. The title 'D5' is at the top left. The first staff is a treble clef with a key signature of two sharps (F# and C#). It contains four measures of whole rests, followed by three eighth notes on the G line (G4) in the fifth measure. The lyrics 'Well, I'm your' are written below the staff. The second staff is also a treble clef with a key signature of two sharps. It starts with a quarter note on G4, followed by four half notes (A4, B4, C#5, B4) beamed together. The third staff is a tablature line with a 'T' above it, and the notes 'A' and 'B' are written below it. The fret numbers '0' and '12' are indicated below the 'B' notes. The score is divided into four measures by vertical bar lines.

Chorus

guitar 1 with Rhythm figure 4 (seven times)

guitar 2

D5 A open Bb E open C G5 D5(open)

fu - ror, — What's your fu -

D5 D Dsus2 B \flat C C5 G5 D5(open)

ror, ba - by? Feel the fu -

D Dsus2 D5(open) B \flat B \flat 5 C C5 G5

ror. — I'm the fu -

D Dsus2 D5(open) B \flat C G5

ror, ba - by. — I'm your fu -

guitar 3

T 17

A

B

D5

ror. — What's your fu -

hold bend 3 A.H. let ring ...

B B

T 12 (12) 10 12 (14) 12 10 12 12 9

A 12 (12) 10 12 (14) 12 10 12 12 9

B 12 (12) 10 12 (14) 12 10 12 12 9

21

D5 Bb5/D* Bb/D* C/D* G/D*

ror, ba - by? Feel the fu -

B B B B B B B

T 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 10 10 10 13 (15)

A

B

**bass guitar plays D pedal*

The musical score is arranged in three systems. The first system shows the guitar playing a D5 pedal point, the vocal line starting with 'ror.', and the bass line with a B pedal point. The second system continues the guitar and vocal lines, with the vocal line singing 'You're my fu-'. The third system shows the guitar playing a B pedal point, the vocal line with a triplet, and the bass line with a complex fingering pattern. The guitar part is in D major, and the bass part is in D major.

D5 Bb5 C G5

ror. You're my fu-

B B R 3

T 13 (15) 10 13 10 12 (14) 12 10 12 12 10 12 10

A 12 12 12 10 12 10

B 12

guitar 2

D5 Bb5 C5 G5

for. — Mmm. — Aah!

guitar 3

B R — let ring

T 10 (15) 13 12 (14) 12 12 (13) 12

A

B

The image shows a musical score for guitar 1 and a corresponding tablature for guitar 2. The guitar 1 staff is in treble clef with a key signature of one sharp (F#). The tablature for guitar 2 is in standard notation with fret numbers 5, 6, 7, 8, and 9. The guitar 1 staff has a measure of a whole note chord (F#, A, C, E) followed by a measure of a whole note chord (F#, A, C, E) and a measure of a whole note chord (F#, A, C, E). The tablature for guitar 2 has a measure of a whole note chord (5, 6, 7, 8) followed by a measure of a whole note chord (6, 7, 8, 9) and a measure of a whole note chord (7, 8, 9, 10).

Outro

Outro

guitar 2 D5 F/D* G/D* D5 F/D* G/D* D5

I'm your

guitars 1 & 3 B R

T 12 13 12 12 10 12 10 × 12 13 12 10 10 × 12 ×

A 12 (14) 12 10 12 10 × 12 12 (14) 12 10 12 10 × 12 12

B 10 × 12 0 12 × 12 12 10 12 10 × 12 12

**bass guitar plays D pedal*

fu - ror. I'm

B R

T 13 12 10 12

A 12 (14) 12 10 12 10 12 0 12

B 12 10 12 0 12

13 12 10 12

12 (14) 12 10 12 3 3 1

3 3 1

Freely

Freely D5

guitars 1 & 2

your fu - ror!—

guitar 3 *pick slide*

T
A
B

HARD AS A ROCK

MALCOLM YOUNG/ANGUS YOUNG

Moderately ♩ = 116

Intro

guitar 2* B5 E5 B5 E5

guitar 1 *mf*

T 2 4 5 4 2 0 2 4 2 4 0

A 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0

*guitar 2 enter third time

B5 1.,2.,3. 4.

T 4 2 2 4

A 0 0 0 0

B 0 0 0 0

E B5

E B5

Verse

E B5

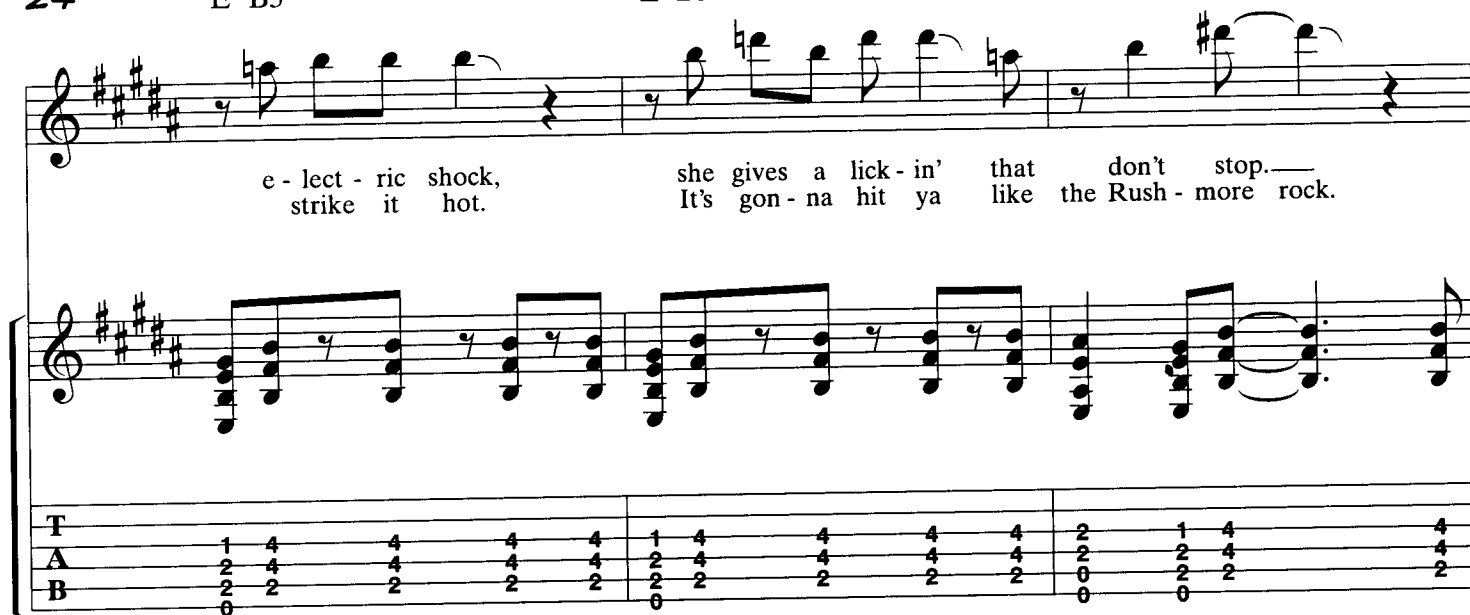
1. A roll - in' rock,
2. The light - nin' rod,

guitars 1 & 2

T 1 4 4 4 4 1 4 4 4 4 1 4 4 4 4

A 2 4 4 4 4 2 4 4 4 4 2 4 4 4 4

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

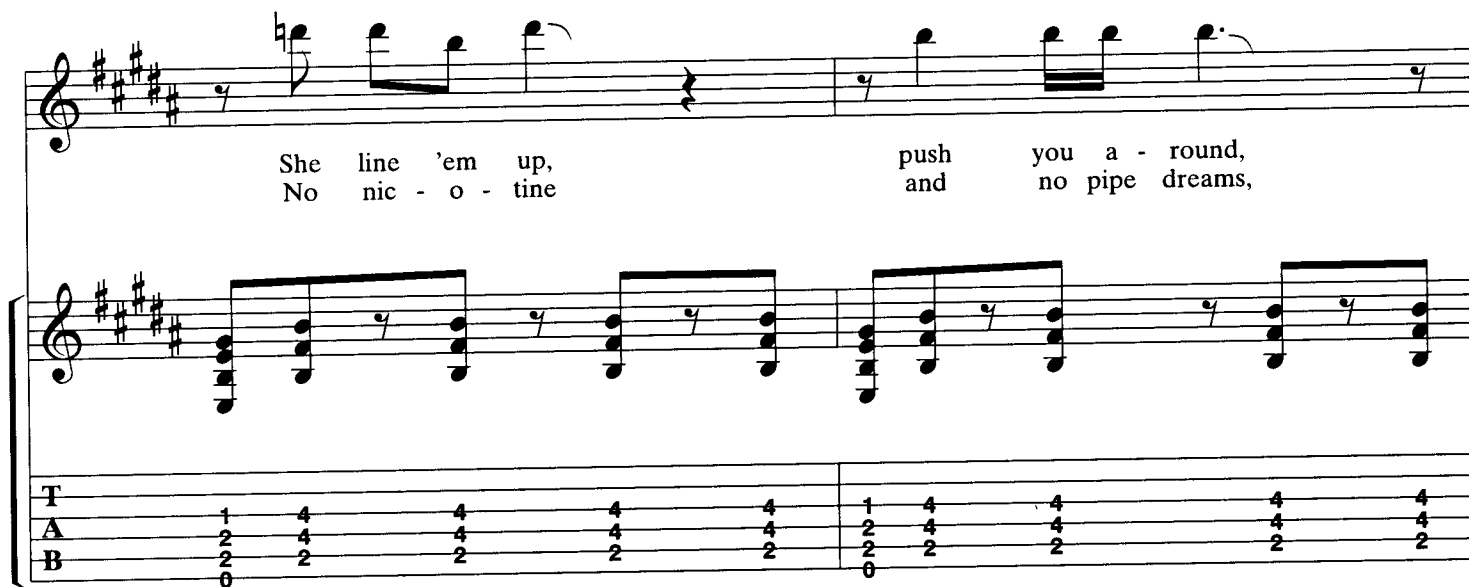


e - lect - ric shock, strike it hot. she gives a lick - in' that don't stop. —
It's gon - na hit ya like the Rush - more rock.

T															
A	1	4	4	4	4	1	4	4	4	4	2	1	4	4	4
B	2	4	4	4	4	2	4	4	4	4	2	2	4	4	4
B	2	2	2	2	2	2	2	2	2	2	0	0	2	2	2
	0					0					0	0			

E B5

E B5



She line 'em up, No nic - o - tine push and you a - round, no pipe dreams,

T															
A	1	4	4	4	4	1	4	4	4	4	2	4	4	4	4
B	2	4	4	4	4	2	4	4	4	4	2	4	4	4	4
B	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2
	0					0					0				

E

B5

Esus4

E

B5



smok - in' rings — go - in' 'round and 'round.
so low and dirty it's a - darn right mean.

T															
A	1	4	4	4	4	2	1	4	4	4	2	4	4	4	4
B	2	4	4	4	4	2	2	4	4	4	0	2	4	4	4
B	2	2	2	2	2	0	2	2	2	2	0	2	2	2	2
	0					0	0				0				

Esus4

B5

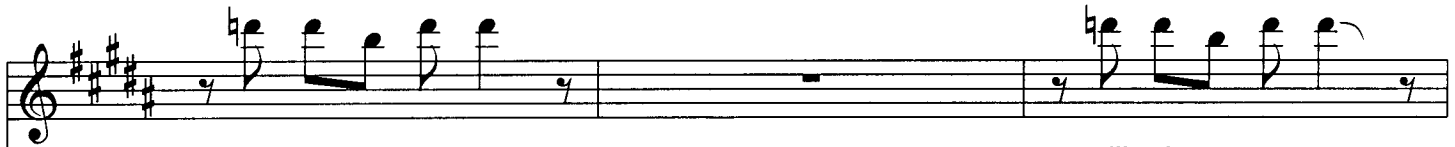
E5 Esus4

E Esus4

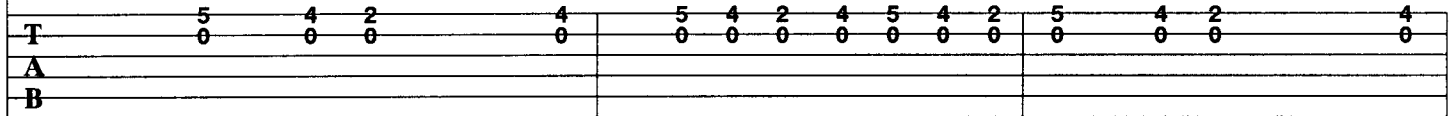
Esus4

B5

E

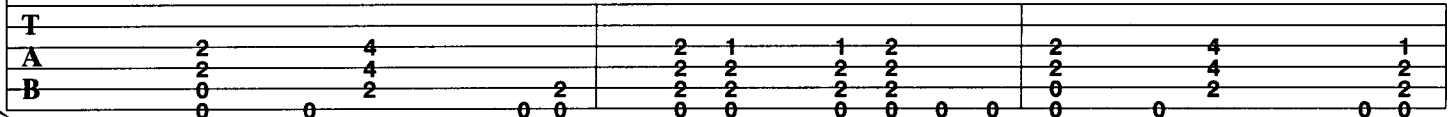
guitar 1
Riff A

end Riff A



guitar 2

P.M.4



Esus4

E Esus4

Esus4

B5

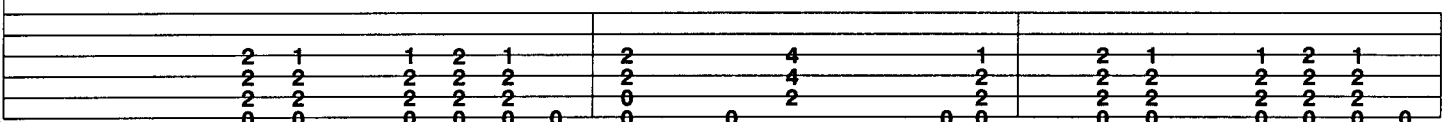
E Esus4

E Esus4



P.M.

P.M.



Esus4

B5

E

A5

E5

will leave you stand - in' proud_ and hard as a rock.
I'm bust - in' out. I'm hard as a rock.

T 5 4 2 2 4
A 0 0 0 2 0
B 0 0 0 2 0

T 2 4 2 2 2
A 2 4 2 2 2
B 0 0 2 0 0

Chorus

B5

E

B5

E

Rhythm figure 1

Hard — as a rock.

Riff B

T 5 4 2 0 2 4 2 4 0
A 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0

B5 B5 E B5

end Rhythm figure 1

Well, it's hard - er than a rock. Hard..

end Riff B

T	4	2	2	4	5	4	2	0	2	4	2
A	0	0	0	0	0	0	0	0	0	0	0
B											

E B5

as a rock. Well, it's hard - er than a rock.

T	4	0	4	2
A	0	0	0	0
B				

1. B7sus4 E guitars 1 & 2 ⑥ open E B5 B7sus4 E ⑤ open A B5

guitar 3

T	2	0	0	9	7	9
A	2	2	1			
B	2	2	0			

guitars 1 & 2

⑥ open E B5 B7sus4 E ⑥ open E B5

Hard as a rock. Hard-er than a

B7sus4 ⑥ open E E B5 B7sus4 E

rock. Hard as a rock.

guitar 3

T 4 7 7 7 5 4
A 4 9 0 0
B 6 x

⑤ open A B5 ⑥ open E A5 E5 B5

guitar 1 Riff A (two times)

Yeah!

T 3 4 4 4 7 4
A
B

A5 E5 B5 E5

B R B 7 10 (12) 12 14 B

T 9 (11) 9 (11) x 12 10 (12) 12 14 10 (12)
A
B

Guitar solo
guitar 1 with Riff A

29

A5 E B5 E A5 E B5 E

B B P.M.-----4 B

Esus4 E A5 E B5 E Esus4 E A5

B B R B

E A guitars 1 & 2 ⑥ open E E

guitar 1 with Fill 1

B B B B

Fill 1

guitar 1

T 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B

guitar 1 with Fill 2

B5

E5

B5

guitar 1 Riff B

Hard-er than a rock.

12 10

T
A
B

E5 B5 E5 B5

Well, I'm hard - er than a rock. Hard-

7 9

T
A
B

Fill 2

guitar 1

2 4

T
A
B

E5

B5

— as a rock. Ba - by, I'm hard - er than a rock, yeah!

T
A
B

Outro

B5

E

B5

E

B5

guitar 2 Rhythm figure 1 (three & a half times)
guitar 1 Riff A (nine times)

Hard— as a rock. Well, it's hard-

T
A
B

E

B5

E

er than a rock. Hard— as a rock.

T
A
B

B

E

B5

Well, it's hard - er than a rock. Hard-

T 14 14 14 14 14 16 15 17 14 15

A

B

E

B5

— as a rock. Well, it's hard - er than a rock.

8 loco

T 17 17 15 14 14 14 14 14 14

A 16 16 16 15 15 15 16 15 15

B

E

B5

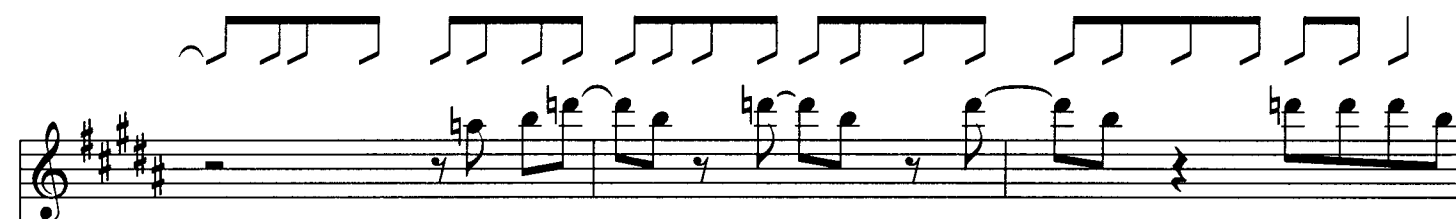
E

Hard — as a rock.

T 14 14 14 16 16 15 17 17 14 15 17 15 17 (19)

A

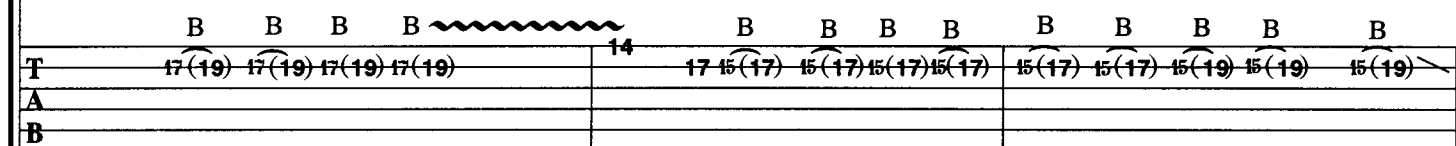
B



Yes, I'm hard -er, hard - er, hard - er hard-er than a



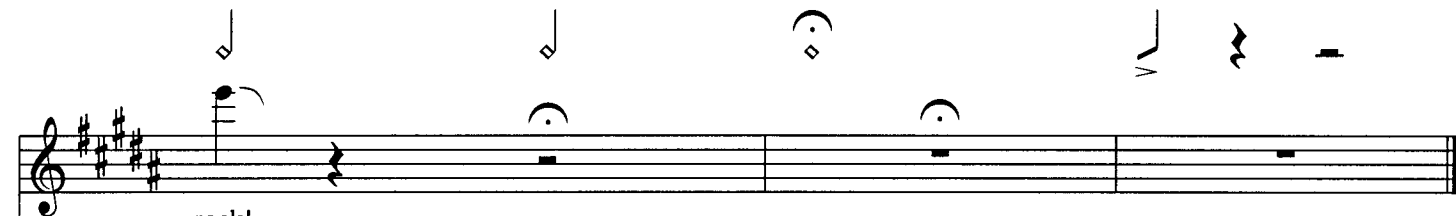
hold bend



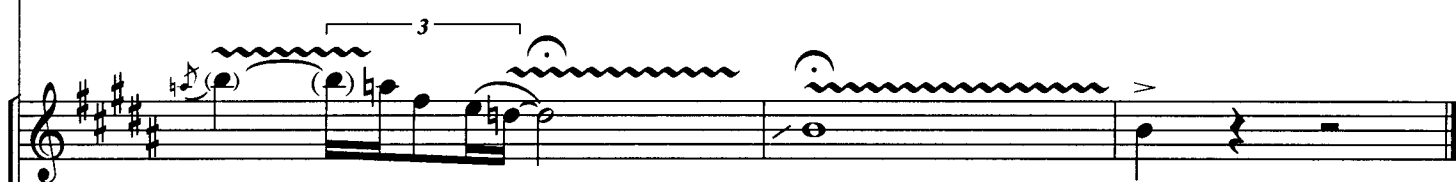
B5

E5

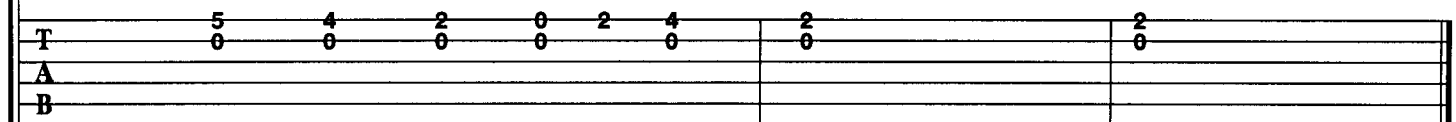
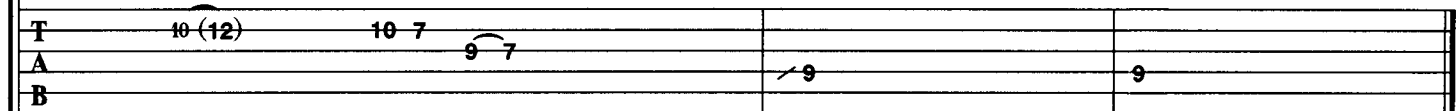
B5



rock!



B



To My Friends At-

WWW.JOEYSGUITARTABS.NET



WWW.JOEYSGUITARTABS.NET

By-Oklaoma

COVER YOU IN OIL

MALCOLM YOUNG/ANGUS YOUNG

Moderately ♩ = 121

Intro

A5 G5 D/F# G5 D

A5

guitar 1

f

P.M.-----

Rhythm figure 1

T		2	2	2	2										
A	2	0	2	0	2	2			2	2	5	4	5	2	4
B	0	0	0	0	0	0			0	0	0	0	0	0	0

3 2 3

D5

1. I like to
(2. Pull on the)

P.M.-----

P.M.-----

P.M.-----

end Rhythm figure 1

T	2	2			2	2	5	4	5	4	5			2				3	3
A	2	2	5	4	5	4	5			2	2	5	4	5	2	4	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

guitar 1 with Rhythm figure 1 (two times)

A5

slip in - to some - thing good. I see a young girl
zip, She gives good lip service. It's noth - ing for the show, I just

D5 A5

in - the neigh - bor - hood. The way she move, I must con - fess,
pay to see her go. She make you hot, you spray your lot. So

D5/A

I like to run my hands up and down her legs. The way she
come on in, hon - ey, we're head - in' to the top. The way she

guitar 2 f

T 3
A 2
B 0 0

A5

dress, she look so fine, —
push, she don't give a damn, —

P.M.-----
Rhythm figure 1a

T 2 2
A 2 2 5 4 5 2 4 2
B 0 0 0 0 0 0 0 0

D5

I'll make her wet, gon - na make her mine. She like it
A - buse your life, gon - na make you satisfied. She's kind - a

P.M.-----
end Rhythm figure 1a

T 3
A 2 2
B 2 2 5 4 5 2 4 2 0 0 0 0 0 0

A5

hard, rough, she gon-na like it slow. she give it tough, tough,

P.M. P.M.

T																
A	2	2		5	4	5	2	4	2	2	2	5	4	5	4	5
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

D5

All right, hon-ey, come on, hon-ey, come on let's go! and strut your stuff!

P.M.

T																
A	2	2		5	4	5	2	4	2	2	2	5	4	5	4	5
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Pre-chorus

D

G5

B \flat 5

F

Ba-by, feel what you want, it's the

guitars 1 & 2

T	2	3		0		3		3	1	2		3		3		3
A	2	2		0	0	3		3	1	2		3		3		3
B	0	0	0	0	0	1	1	1	0	1	1	1	1	1	1	0

C5 C

way she — moves. —

P.M. P.M. P.M. P.M.

T A B

D G5 Bb5 F

Ba - by, — feel what you need, — so come

T A B

C5 C

on let's go! —

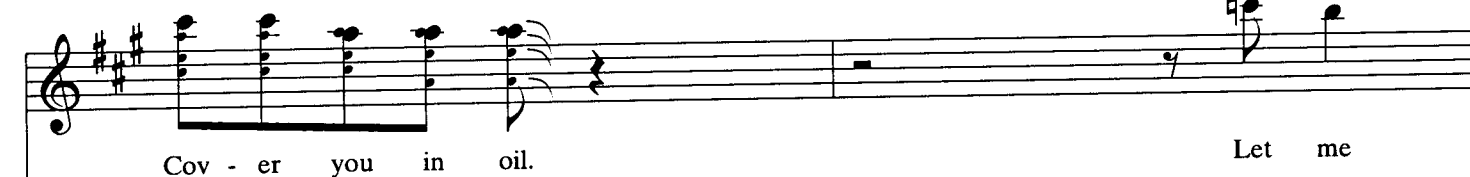
P.M. P.M. P.M. P.M.

T A B

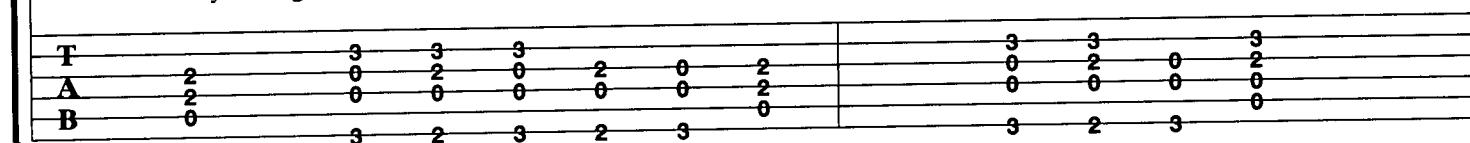
Chorus

A5 G5 D/F# G5 D/F# G5 A5

G5 D/F# G5 D5



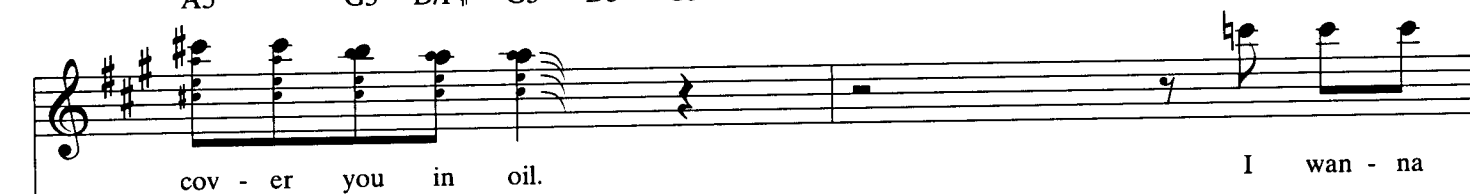
Rhythm figure 2



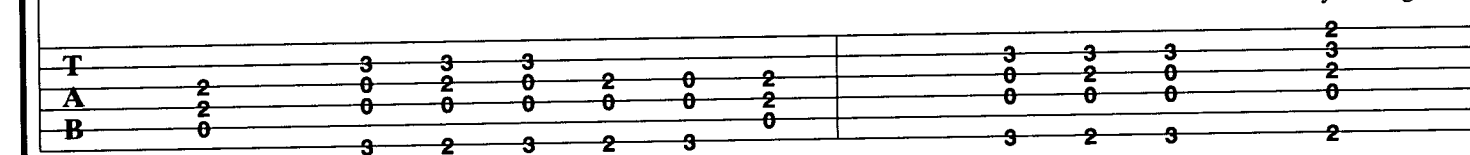
A5 G5 D/F# G5 D5 G5 A5

G5 D/F#

D

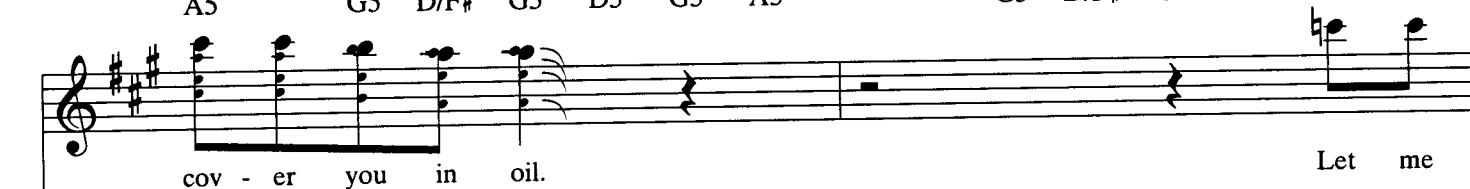


end Rhythm figure 2



A5 G5 D/F# G5 D5 G5 A5

G5 D/F# G5 D5



A5 G5 D/F# G5 D/F#

1. E

cov - er you in oil, yeah! 2. Pull on the

Rhythm fill 1

T 2 3 3 0 3 1
A 2 0 2 0 0 2
B 0 3 2 3 2 0

2. E A5 G5 D/F# G5 D A5

guitar 1

Let's go!

guitar 2

T 1 2 3 3 2 2
A 2 0 0 0 0 2
B 3 2 0 0 0 0

G5 D/F# G5 D A G5 D/F# G5 D

guitars 1 & 2

Ooo, yeah! Eee

f guitar 3

B B

T 7 7 (9) 5 (7) 7 7 7
A 7 7 (9) 5 (7) 7 7 7
B 7 7 (9) 5 (7) 7 7 7

Guitar solo
guitars 1 & 2 with Rhythm figures 1 & 1a (two times)

A5

yeah!

T
A
B

5 7 5

7(9) (8) 7(9) 7 5 7

(17) (0)

B R B R

D5

T
A
B

9(10) 5 5 8 5 7 5 5 7

5 5 5(6) 7 7 5

B B

A5

T
A
B

10 10 10 10 11 (9) (0)

12(15) 12 8(9) 10 10

10(12) 8 10 8 9 7

B B

D5

T
A
B

8 10 9 10 10 10 8 9 10

10(12) 8 10 8 9 7

B

Bridge
D5

G5

Bb5

Fsus2

41

Ba - by what you want, —

guitars 1 & 2

G5

F5

G5

Fsus2

G5

F5

G5

that's a what she wants — when you feel.

let ring

hold bend

B

B

B

B

B

B

B

B

B

18

18

18

18

18

18

18

18

18

17(19)

17(19)

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17(19)

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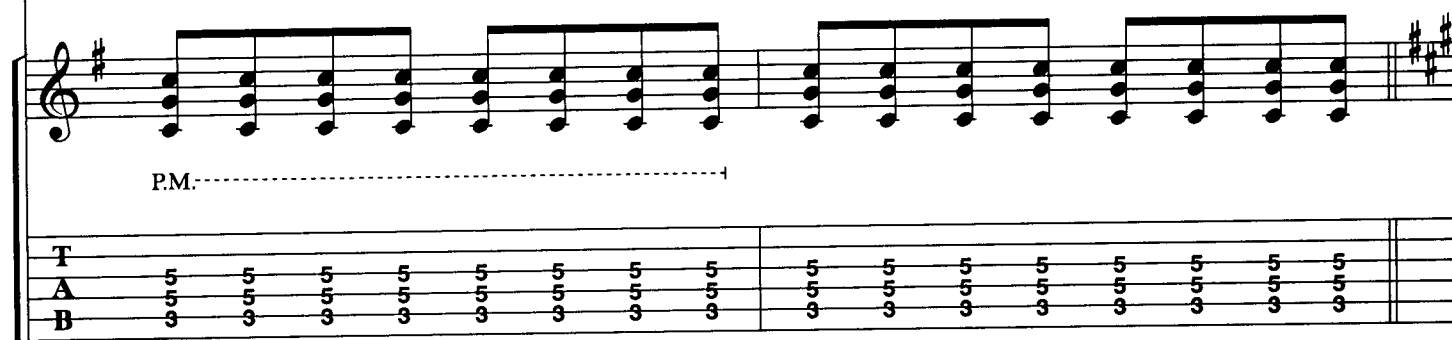
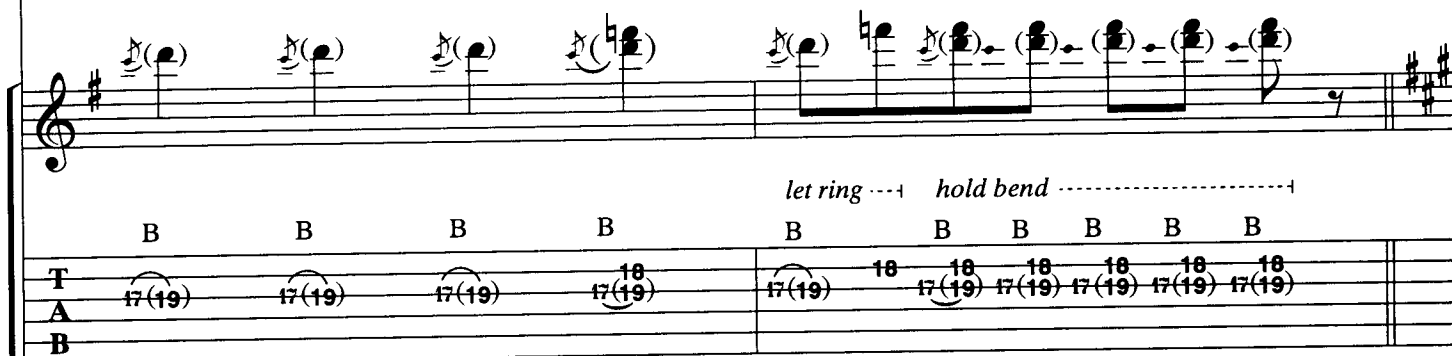
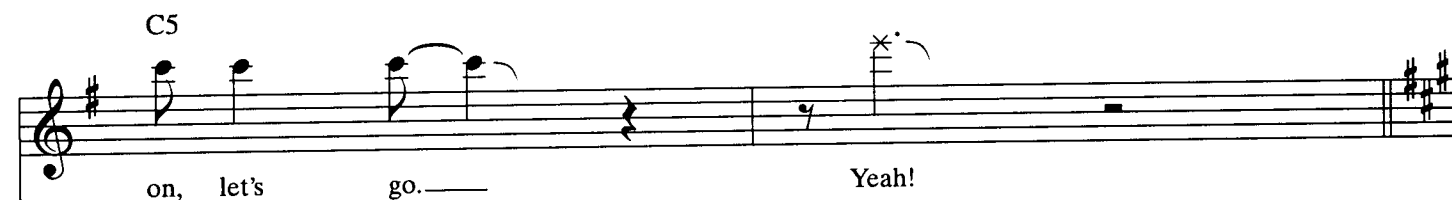
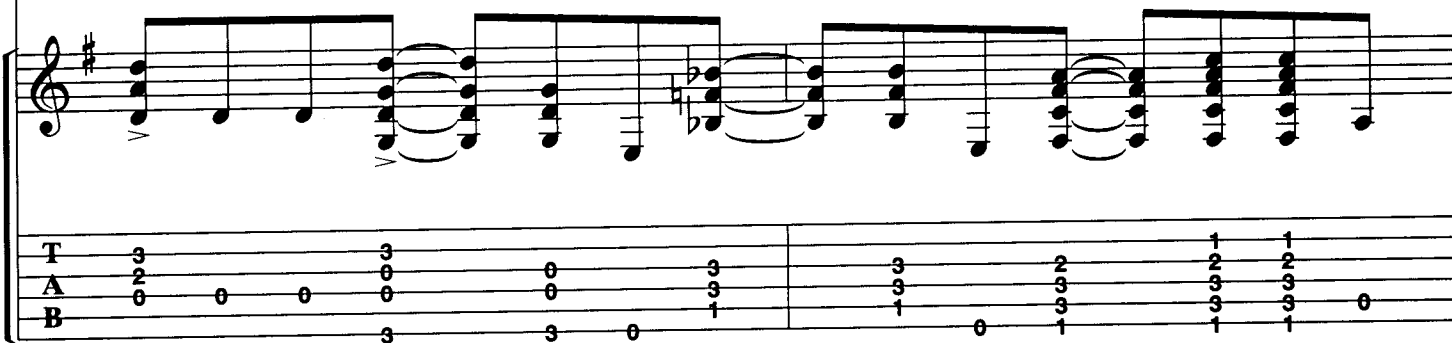
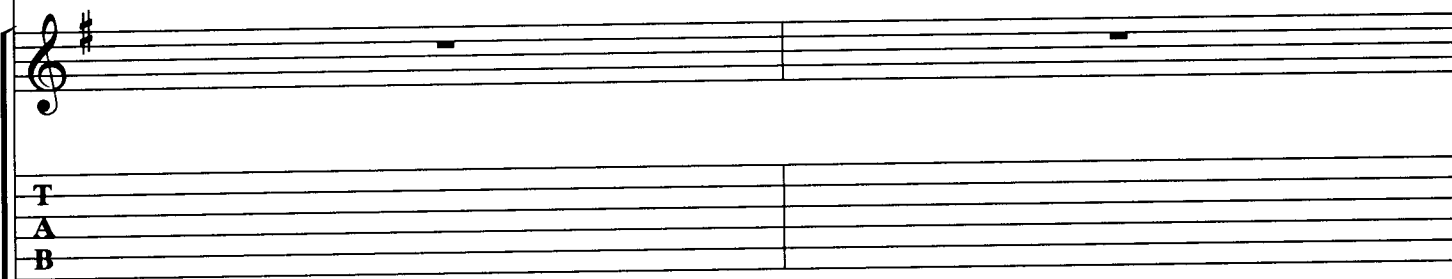
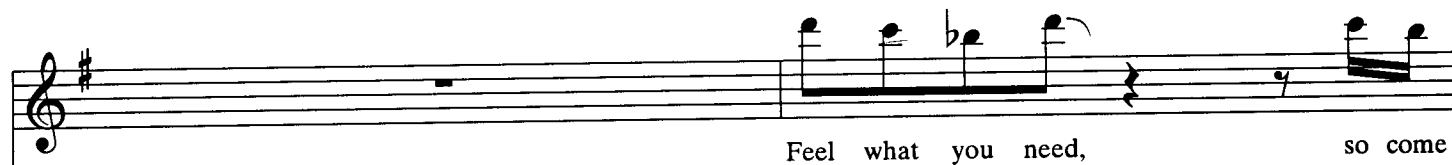
3

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3



Chorus
guitars 1 & 2 with Rhythm figure 2 (four and a half times)

A5 G5 D/F# G5 D/F# G5 A5 G5 D/F# G5 D5

Cov - er you in oil.

guitar 3 hold bend -----

B B B

T 20 (22) 20 (22) 20 (22)

A

B

A5 G5 D/F# G5 D5 G5 A5 G5 D/F# D

Cov - er you in oil. Let me

A5 G5 D/F# G5 D/F# G5 A5 G5 D/F# G5 D5

cov - er you in oil. I wan - na

A5 G5 D/F# G5 D5 G5 A5 G5 D/F#

cov - er you in oil. I'm gon - na

12 13 14 14 13 (15)

T

A

B

A5

G5 D/F#

G5 D/F#

G5 A5

G5 D/F#

G5 D5

cov - er ————— you in oil. ————

T 15 (17) 15 15 (17) 15 (17) 15 (17) 15 (17)

A

B

A5

G5 D/F#

G5 D5

G5 A5

G5 D/F#

D

Cov - er ————— you in oil. ———— Let me

T 15 13 12 14 13 14 13

A

B

A5

G5 D/F#

G5 D/F#

G5 A5

G5 D/F#

G5 D5

cov - er you in oil.

T 19 (21) 19 19 (21) 19 19 (21) 19 17 19

A

B

guitars 1 & 2 with Rhythm fill 1

A5

G5

D/F#

G5

D/F#

E

Cov - er you in oil.

Cov - er you

8

B

B

B

B

T

17

(19)

20

(22)

17

20

(22)

17

20

17

20

(22)

A

B

A

G5

D/F#

G5

D/A

in

oil!

B

T

15 (17)

15

13

15

14

17

14

A

B

Freely

A

T

8 (10)

5

5

8

5

7 (9)

5

8

5

7 (9)

5

8

5

7 (9)

5

5

A

B

B

B

B

B

B

R

B

T

7 (8)

7

(9)

7

(9)

7

(9)

7

(9)

7

(9)

7

(8)

7

(9)

(8)

(9)

BOOGIE MAN

MALCOLM YOUNG/ANGUS YOUNG

Moderately slow ♩. = 76

Intro

A5 A7sus4 A5 A7sus4 A5 A7sus4 A5 A7sus4

Deep breath

guitar 1 Rhythm figure 1
mf

guitar 2 Riff A

B *f*

A5 A7sus4 A5 A7sus4 A5 A7sus4 A5 A7sus4

Mumble ad lib.

end Rhythm figure 1

end Riff A

B R

Verse 1

guitar 1 with Rhythm figure 1

A5 A7sus4 A5 A7sus4 A5 A7sus4 A5 A7sus4

Some peo - ple say _____ I'm on - ly out at _____ night.

guitar 2 with Riff A

A5 A7sus4 A5 A7sus4 A5 A7sus4 A5 A7sus4

May - be those folks — might of got it — right.

guitar 1 with Rhythm figure 1 (two measures only)

A5 A7sus4 A5 A7sus4 A5 A7sus4 A5 Am7

And some peo - ple say — I drive a Cad - il - lac car, —

N.C.

or sell my wares, - haunt - in' ho - tel - bars. - I'm the

A5

guitar 3 \diamond .
mf

Boog - ie Man, — Yeah, — the

guitar 1

T									
A	2	0	2	0	2	0	2	0	0
B	2	0	0	0	2	0	0	0	0

guitar 2 Rhythm figure 3

end Rhythm figure 3

T		3	3	3		3	3	3
A	2	0	2	0	2	0	2	0
B	2	0	0	0	2	0	0	0
	0				0			
		3		3		3		3

A5 G5/A A G5/A A G5/A A

Rhythm figure 2

T 2 3 2 2 3 2 2 3 2 2 2 2 2
A 2 0 2 2 0 2 2 0 2 2 2 2 2
B 0 0 2 0 0 2 0 0 0 0 0 1 0 3

P.M.
Riff B

T
A 7 7 5 7 7 7 5 7 7 7 5 7 7 0 7 5
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B R

[illegible]

Verse 2

guitars 1 & 2 with Rhythm figure 2 & Riff B (two times)

A5 G5/A A G5 A G5 A D5 C



I like fine suits,— smoke the best ci - gars.—

A5 G5 A G5 A G5 A D5 C



Like talk - in' sex— to wom - en, girls— in fast cars.—

A5 G5 A G5 A G5 A D5 C



I might be un - der the bed,— a - read - y to— bite.

G5 A G5 A G5 A D5 C



So, lit - tle girl be - care - ful when you're on your own— to - night. 'Cause I'm your

G5 A D5 C A G5 A G A

Boog-ie Man,— your—

guitar 1 P.M. P.M. P.M.

guitar 2 P.M. B R P.M.

T 2 3 2 2 2 3 2 2 3 2

A 2 0 2 2 2 2 2 2 2 2

B 0 3 0 0 1 0 3 0 0 3

T 7 7 5 7 7 7 5 5 7 5 7

A 7 7 5 7 7 0 5 5 7 5 7

B 0 0 0 0 0 0 0 0 0 0 0

G5 A D5 C A5 D/A A5

Boog-ie Man.— And I

guitar 1 P.M.

guitar 2 B R P.M.

T 2 3 2 2 2 3 2 2 2 2 2 2

A 2 0 2 2 2 2 2 2 2 2 2 2

B 0 3 0 0 1 0 3 0 0 0 0 0

T 7 7 5 7 7 7 5 5 7 5 7 5

A 7 7 5 7 7 0 5 5 7 5 7 5

B 0 0 0 0 0 0 0 0 0 0 0 0

Bridge

E5

D

hope that you don't mis-un-der

[illegible]

Rhythm figure 4

[illegible][illegible]

Rhythm figure 4A

[illegible]

A5

G5 D5 C A5

G5 D5 C A5

G5 D5 C A5

G5 D5 C

stand _____ your Boog - ie Man. _____ Ooh, I'm your

end Rhythm figure 4

T																
A	2	2	0	2	2	2	0	2	2	2	0	2	2	0	2	
B	2	2	0	0	2	2	0	0	2	2	0	0	2	2	0	
	0	0		3	0	0		3	0	0		3	0	0	3	

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature is three sharps (F#, C#, G#), indicating the key of D major. The time signature is 4/4. The melody begins with a quarter note D5, followed by a quarter rest, then a quarter note E5. This is followed by a half note D5, then a half note C#5. The melody continues with a quarter note B5, then a quarter note A5. This is followed by a half note G#5, then a half note F#5. The melody concludes with a quarter note E5, then a quarter note D5. The bass line consists of a constant eighth-note accompaniment: D4, E4, F#4, G#4, A4, B4, C#5, D5.

end Rhythm figure 4A

T B R B R B R B R
 A 7 (8) 7 7 (8) 7 7 (8) 7 7 (8) 7
 B 7 (9) 7 7 (9) 7 7 (9) 7 7 (9) 7

guitars 1 & 2 with Rhythm figure 3 (two times)

A5 G5/A D5 G5/A A5 G5/A D5/A G5/A

Boog - ie Man, — I'm the Boog - ie Man. — Yes, I'm the

A5 G5/A D5/A G5/A A5 G5/A D5/A G5/A

Boog - ie Man. — I'm your Boog - ie Man. — Lord, have we, have we go.

Guitar solo

A5 A7sus4 A5 A7sus4 A5 A7sus4 A5 A7sus4 A5

guitar 1

guitar 3

P.M. B B R B

T 5 5 0 5 0 0 5 0 5 5 7 7 5 (6) 7 5 7 7 (9) 7 5 8

A 5 5 0 5 0 0 5 0 5 5 7 7 5 (6) 7 5 7 7 (9) 7 5 8

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

guitar 2 Riff C P.M. until change

T 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5 7 7 5 7

A 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5 7 7 5 7

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A7sus4 A5 A7sus4 A5 A7sus4 A5 A7sus4 A5

N.H.

T 5 5 8 (9) 8 (10) 8 5 5 8 5 7 (9) 8 7 (9) 8 7 (9) 7 (9) 5

A 5 5 8 (9) 8 (10) 8 5 5 8 5 7 (9) 8 7 (9) 8 7 (9) 7 (9) 5

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5 7 7 5 7

A 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5 7 7 5 7

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

guitar 2 with Riff C (three times)

A7sus4

A5

A7sus4

A5

A7sus4

A5

A7sus4 A5

guitar 3

let ring - +

T 13 x 13 13 13(15) 13 13(15) 13 13(15) 13(14) 13(15) 13(15) 13(15) 13(15) 13(15) 13 R 14 B
A
B

guitar 1 P.M. P.M. P.M. P.M.

T
A
B

2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2
2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A7sus4

A5

A7sus4

A5

⑤ open

1

A

A7sus4

A5

⑤ open

1

⑤ 3rd fr

05

C

guitar 1

P.M.

P.M.

P.M.

P.M.

guitar 2

T																		
A	2		2	0		2	2		2	0		2						7
B	2		2	0		2	2		2	0		2		7		7	5	7
	0	0	0	0		0	0	0	0	0		0		0	0	0	0	5

A5 ^{⑥3rd fr}G A5 G5 A A5 G5 A5 G5 D C

let ring-----

B R

T 13 14 14(17)14 8 8 8 13 (14) 15(17) 15 15(17)15(17)15(17) R B 15 15(17)

A 14 14(17)14 9 9 9 13 (14) 15(17) 15 15(17)15(17)15(17) 15 15(17)

B

P.M. P.M.

T 2 2 0 2 2 2 0 2

A 7 7 5 7 7 7 5 7 2 2 0 2 2 2 0 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5 G5 A G5 A A5 G5 A G5 D C ^{⑤3rd fr}

8va loco

B B B B B B B B

T 14 15(17) 15(17) 15(17) 15(17) 15(17) 13 15 13 13 15 15 15(17) 15 13 14 14 × 10(21)10(21) 19

A 14 15(17) 15(17) 15(17) 15(17) 15(17) 13 15 13 13 15 15 15(17) 15 13 14 14 × 10(21)10(21) 19

B

P.M. P.M.

T 2 2 0 2 2 2 0 2

A 7 7 5 7 7 7 5 7 2 2 0 2 2 2 0 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible][illegible][illegible]

First staff: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4.

And I

8

4

B B B B B B B B

20 (22) 20 (21) 20 (22) 20 (21) 20 (23) 20 (23) 20 (23) 20 (23) 20 (23) 20 (23)

T

A

B

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

Bridge 2

guitars 1 & 2 with Rhythm figures 4 & 4A (two times)

hope that you don't mis - un - der -

stand your Boog - ie Man. And

don't let the sun - come up on me, your Boog - ie Man.

Chorus
guitars 1 & 2 with Rhythm figure 3 (two times)

I'm your Boog - ie Man, the

A5 G5 D5 C A5 G5 D5 C A5 G5 D5 C A5 G5 D5 C

A5 G5 D5 C A5 G5 D5 C A5 G5 D5 C

A5 G5 D5 C A5 G5 D5 C A5 G5 D5 C

A5 G5/A D5/A G5/A A5 G5/A D5/A G5/A

Boog - ie Man. — I'm your Boog - ie Man, the

guitar 3 with slight feedback

T A B

7 5 5 12

A5 G5/A D5/A G5/A

Boog - ie Man. — I'm your

T A B

5 0 5 0 5 0 7 0 5 7(9) 5 8 5 7 5

A5 G5/A D5/A G5/A A5 G5/A D5/A G5/A

Boog - ie — Man, — Boog - ie — Man, —

T A B

15 (17) 15 (17) 15 14 14 14 14 12 12 8 7 5 5 8 7 5 5 5 7 5 5

P.M.

A5 G5/A D5/A G5/A

Boog - ie Man. I'm your

T 5 8 (10) (12) 8 8 5 8 5 8 7 5

A

B

A5 G5/A D5/A G5/A

Boog - ie Man. Yeah!

T 8 7 5 8 7 5 8 7 5 8 7 5 8 7 5 8 7 5 8 7

A

B

A5 G5 D5 C A5 G5 D5 C

guitar 1

I'm your

guitar 3

T 13 (14) 12 (14) 14 14 15 (16) 15 13 14

A

B

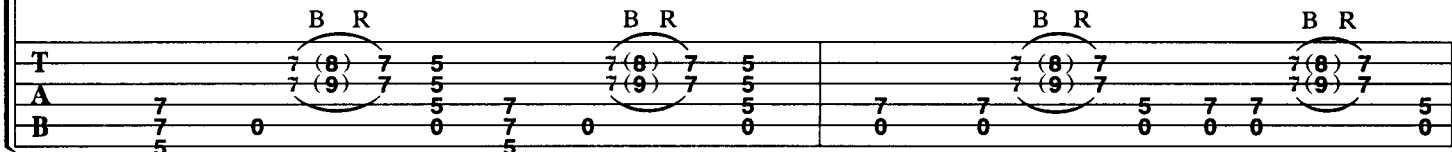
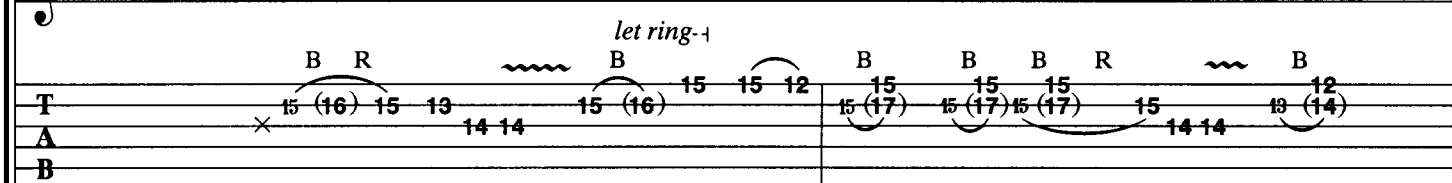
B R B R

guitar 2

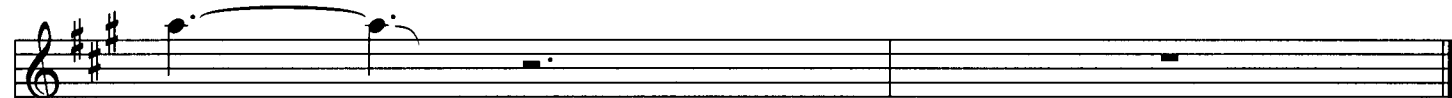
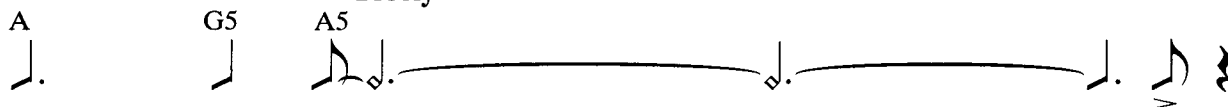
T 6 7 (8) 7 5 6 7 (8) 7 5

A 7 7 (9) 7 5 7 7 (9) 7 5

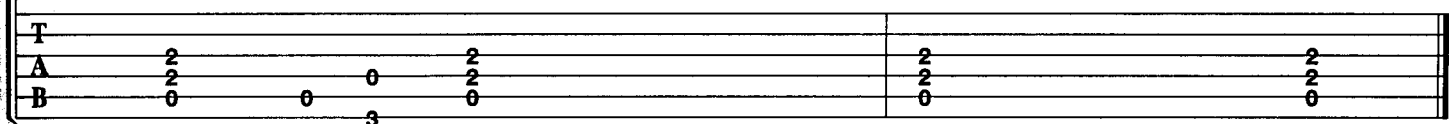
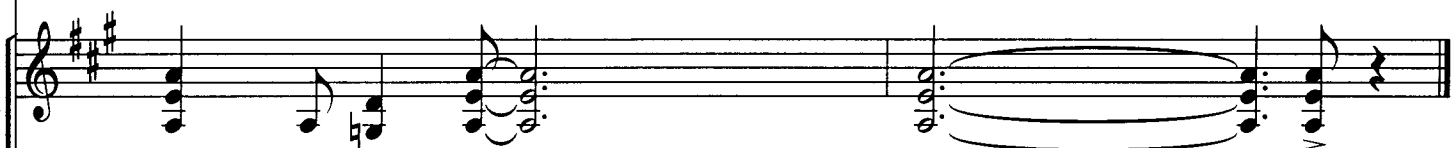
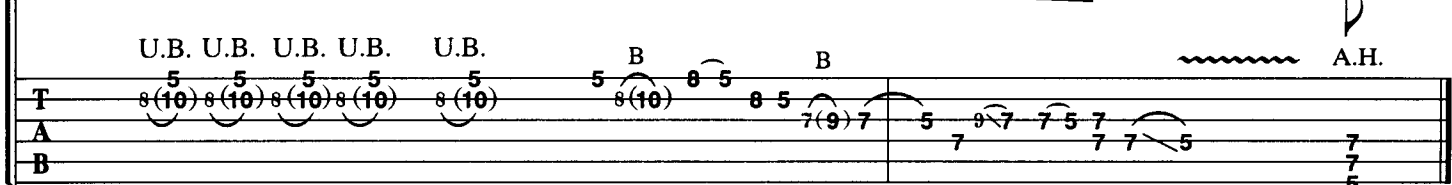
B 7 0 0 0 0 0 0 0



Freely



Man.-----



BURNIN' ALIVE
MALCOLM YOUNG/ANGUS YOUNG

Moderately ♩ = 114

The musical score is organized into three systems, each representing a different guitar part. Each system consists of a standard musical staff, a tablature staff, and a chord diagram staff.

- System 1:**
 - Guitar 1:** The musical staff shows a melody in the key of D major (F# C# G# D). The tablature and chord diagram (labeled C#5) show a power chord on the 4th fret of the low E string.
 - Guitar 2:** The musical staff shows a melody. The tablature and chord diagram (labeled B5) show a power chord on the 2nd fret of the low E string.
 - Guitar 3:** The musical staff shows a melody. The tablature and chord diagram (labeled A5) show a power chord on the 2nd fret of the low E string.
- System 2:**
 - Guitar 1:** The musical staff shows a melody. The tablature and chord diagram (labeled C#5) show a power chord on the 4th fret of the low E string.
 - Guitar 2:** The musical staff shows a melody. The tablature and chord diagram (labeled B5) show a power chord on the 2nd fret of the low E string.
 - Guitar 3:** The musical staff shows a melody. The tablature and chord diagram (labeled A5) show a power chord on the 2nd fret of the low E string.
- System 3:**
 - Guitar 1:** The musical staff shows a melody. The tablature and chord diagram (labeled C#5) show a power chord on the 4th fret of the low E string.
 - Guitar 2:** The musical staff shows a melody. The tablature and chord diagram (labeled B5) show a power chord on the 2nd fret of the low E string.
 - Guitar 3:** The musical staff shows a melody. The tablature and chord diagram (labeled A5) show a power chord on the 2nd fret of the low E string.

B5 C#5 A5 E5

T
A
B

4 4/11/4

*flick pickup selector switch between on & off pickups

T
A
B

4 4 6 6 2 2 0 2 4 0 0 2 2 0 0

B5 C#5 C#

guitar 3 tacet (three measures)

Ooh, _____ yeah! _____

* guitar 1 Rhythm figure 1

T
A
B

6 6 6 6 6 6 6 6 4 4 4 4

*flip pickup switch

guitar 2 Rhythm figure 1A

T
A
B

0 2 4 0 2 2 2 0 0 0 6 6 6 6 6 6 4 4 4 4 4

N.C.

A5

E5

E

(A5)

③ 6th fr.

C#

guitar 3

end Rhythm figure 1

end Rhythm figure 1A

C#5 N.C. A5 E5
guitars 1 & 2 with Rhythm figures 1 & 1A, simile

E

N.C.

B5

guitar 3

B R

B R

*flick pick up selector switch

Verse

C#5

1. Burn - in' a - live,
2. See additional lyrics

set my

guitars 1 & 2 Riff A

P.M.

P.M.

soul on fire. A -

P.M.-----| P.M.-----| end Riff A

T
A
B

6 6 6 4 2 4 0 0 0 4 2 4 0 0 0 4 2 0

guitars 1 & 2 with Riff A

run - nin' with a gun, this place is gon - na burn.-----

Pre-chorus

C#

B

F#

G#

C#

B

No fire - wa-ter, or nov - a-caine. No thun-der-storm,

guitars 1 & 2

P.M. P.M.

T
A
B

6 6 6 4 3 3 3 1 6 6 6 4 6 6 6 4 4 4 4 2 4 4 4 2 0 2 2 2 0 6 6 6 4 6 6 6 4 4 4 4 2 0

F#

E5

C#5

C#m

B

no John Wayne. No kids to rock,

T
A
B

3 3 3 6 6 5 4 4 4 4 4 4 4 4 4 2 0 2 4 2 2 6 6 6 4 6 6 6 4 4 4 4 2 0 2 4 2 2 6 6 6 4 6 6 6 4 4 4 4 2 0

F# E C#5 C#m B E5

no - where to run,

T 3 3 3 1 6 6 5 4
A 4 4 4 2 6 6 6 4
B 4 4 4 2 4 4 4 2
2 2 2 0 x x x 0 0

F#5 E5

so watch out— 'cause this place— is gon- na burn.— Burn - in' a - live..

P.M.-----1

T 3 1 2 2 2 2 2 2
A 4 2 2 2 2 2 2 2
B 4 2 2 2 2 2 2 2
2 x 0 0 0 0 0 0 0

Chorus
guitars 1 & 2 with Rhythm figures 1 & 1A (two times)

C# A5 E5 E

Burn - in' a - live.—

B5 C# A5 E5

Burn - in' a - live.— Burn - in' a - live.—

E B

Burn - in' a - live.—
It's an all out a - war,—

guitars 1 & 2

1. C# C#5 B5 E5 C#5

Burn - in' a - live. —

guitar 3

P.M.

T	A	B
	2 4 4	0 2 2
	6	
	9 11 9	9 11 11
	9 11 9	11 11
	11 9	11

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, voice, and bass. The key signature is D major (F# C# G# D#) and the time signature is 4/4. The score is divided into two systems by a double bar line.

System 1:

- Guitar:** The first system shows the guitar part with chords B5, E5, and C#5. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C#8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter), G8 (quarter), A8 (quarter), B8 (quarter), C#9 (quarter), D9 (quarter), E9 (quarter), F#9 (quarter), G9 (quarter), A9 (quarter), B9 (quarter), C#10 (quarter), D10 (quarter), E10 (quarter), F#10 (quarter), G10 (quarter), A10 (quarter), B10 (quarter), C#11 (quarter), D11 (quarter), E11 (quarter), F#11 (quarter), G11 (quarter), A11 (quarter), B11 (quarter), C#12 (quarter), D12 (quarter), E12 (quarter), F#12 (quarter), G12 (quarter), A12 (quarter), B12 (quarter), C#13 (quarter), D13 (quarter), E13 (quarter), F#13 (quarter), G13 (quarter), A13 (quarter), B13 (quarter), C#14 (quarter), D14 (quarter), E14 (quarter), F#14 (quarter), G14 (quarter), A14 (quarter), B14 (quarter), C#15 (quarter), D15 (quarter), E15 (quarter), F#15 (quarter), G15 (quarter), A15 (quarter), B15 (quarter), C#16 (quarter), D16 (quarter), E16 (quarter), F#16 (quarter), G16 (quarter), A16 (quarter), B16 (quarter), C#17 (quarter), D17 (quarter), E17 (quarter), F#17 (quarter), G17 (quarter), A17 (quarter), B17 (quarter), C#18 (quarter), D18 (quarter), E18 (quarter), F#18 (quarter), G18 (quarter), A18 (quarter), B18 (quarter), C#19 (quarter), D19 (quarter), E19 (quarter), F#19 (quarter), G19 (quarter), A19 (quarter), B19 (quarter), C#20 (quarter), D20 (quarter), E20 (quarter), F#20 (quarter), G20 (quarter), A20 (quarter), B20 (quarter), C#21 (quarter), D21 (quarter), E21 (quarter), F#21 (quarter), G21 (quarter), A21 (quarter), B21 (quarter), C#22 (quarter), D22 (quarter), E22 (quarter), F#22 (quarter), G22 (quarter), A22 (quarter), B22 (quarter), C#23 (quarter), D23 (quarter), E23 (quarter), F#23 (quarter), G23 (quarter), A23 (quarter), B23 (quarter), C#24 (quarter), D24 (quarter), E24 (quarter), F#24 (quarter), G24 (quarter), A24 (quarter), B24 (quarter), C#25 (quarter), D25 (quarter), E25 (quarter), F#25 (quarter), G25 (quarter), A25 (quarter), B25 (quarter), C#26 (quarter), D26 (quarter), E26 (quarter), F#26 (quarter), G26 (quarter), A26 (quarter), B26 (quarter), C#27 (quarter), D27 (quarter), E27 (quarter), F#27 (quarter), G27 (quarter), A27 (quarter), B27 (quarter), C#28 (quarter), D28 (quarter), E28 (quarter), F#28 (quarter), G28 (quarter), A28 (quarter), B28 (quarter), C#29 (quarter), D29 (quarter), E29 (quarter), F#29 (quarter), G29 (quarter), A29 (quarter), B29 (quarter), C#30 (quarter), D30 (quarter), E30 (quarter), F#30 (quarter), G30 (quarter), A30 (quarter), B30 (quarter), C#31 (quarter), D31 (quarter), E31 (quarter), F#31 (quarter), G31 (quarter), A31 (quarter), B31 (quarter), C#32 (quarter), D32 (quarter), E32 (quarter), F#32 (quarter), G32 (quarter), A32 (quarter), B32 (quarter), C#33 (quarter), D33 (quarter), E33 (quarter), F#33 (quarter), G33 (quarter), A33 (quarter), B33 (quarter), C#34 (quarter), D34 (quarter), E34 (quarter), F#34 (quarter), G34 (quarter), A34 (quarter), B34 (quarter), C#35 (quarter), D35 (quarter), E35 (quarter), F#35 (quarter), G35 (quarter), A35 (quarter), B35 (quarter), C#36 (quarter), D36 (quarter), E36 (quarter), F#36 (quarter), G36 (quarter), A36 (quarter), B36 (quarter), C#37 (quarter), D37 (quarter), E37 (quarter), F#37 (quarter), G37 (quarter), A37 (quarter), B37 (quarter), C#38 (quarter), D38 (quarter), E38 (quarter), F#38 (quarter), G38 (quarter), A38 (quarter), B38 (quarter), C#39 (quarter), D39 (quarter), E39 (quarter), F#39 (quarter), G39 (quarter), A39 (quarter), B39 (quarter), C#40 (quarter), D40 (quarter), E40 (quarter), F#40 (quarter), G40 (quarter), A40 (quarter), B40 (quarter), C#41 (quarter), D41 (quarter), E41 (quarter), F#41 (quarter), G41 (quarter), A41 (quarter), B41 (quarter), C#42 (quarter), D42 (quarter), E42 (quarter), F#42 (quarter), G42 (quarter), A42 (quarter), B42 (quarter), C#43 (quarter), D43 (quarter), E43 (quarter), F#43 (quarter), G43 (quarter), A43 (quarter), B43 (quarter), C#44 (quarter), D44 (quarter), E44 (quarter), F#44 (quarter), G44 (quarter), A44 (quarter), B44 (quarter), C#45 (quarter), D45 (quarter), E45 (quarter), F#45 (quarter), G45 (quarter), A45 (quarter), B45 (quarter), C#46 (quarter), D46 (quarter), E46 (quarter), F#46 (quarter), G46 (quarter), A46 (quarter), B46 (quarter), C#47 (quarter), D47 (quarter), E47 (quarter), F#47 (quarter), G47 (quarter), A47 (quarter), B47 (quarter), C#48 (quarter), D48 (quarter), E48 (quarter), F#48 (quarter), G48 (quarter), A48 (quarter), B48 (quarter), C#49 (quarter), D49 (quarter), E49 (quarter), F#49 (quarter), G49 (quarter), A49 (quarter), B49 (quarter), C#50 (quarter), D50 (quarter), E50 (quarter), F#50 (quarter), G50 (quarter), A50 (quarter), B50 (quarter), C#51 (quarter), D51 (quarter), E51 (quarter), F#51 (quarter), G51 (quarter), A51 (quarter), B51 (quarter), C#52 (quarter), D52 (quarter), E52 (quarter), F#52 (quarter), G52 (quarter), A52 (quarter), B52 (quarter), C#53 (quarter), D53 (quarter), E53 (quarter), F#53 (quarter), G53 (quarter), A53 (quarter), B53 (quarter), C#54 (quarter), D54 (quarter), E54 (quarter), F#54 (quarter), G54 (quarter), A54 (quarter), B54 (quarter), C#55 (quarter), D55 (quarter), E55 (quarter), F#55 (quarter), G55 (quarter), A55 (quarter), B55 (quarter), C#56 (quarter), D56 (quarter), E56 (quarter), F#56 (quarter), G56 (quarter), A56 (quarter), B56 (quarter), C#57 (quarter), D57 (quarter), E57 (quarter), F#57 (quarter), G57 (quarter), A57 (quarter), B57 (quarter), C#58 (quarter), D58 (quarter), E58 (quarter), F#58 (quarter), G58 (quarter), A58 (quarter), B58 (quarter), C#59 (quarter), D59 (quarter), E59 (quarter), F#59 (quarter), G59 (quarter), A59 (quarter), B59 (quarter), C#60 (quarter), D60 (quarter), E60 (quarter), F#60 (quarter), G60 (quarter), A60 (quarter), B60 (quarter), C#61 (quarter), D61 (quarter), E61 (quarter), F#61 (quarter), G61 (quarter), A61 (quarter), B61 (quarter), C#62 (quarter), D62 (quarter), E62 (quarter), F#62 (quarter), G62 (quarter), A62 (quarter), B62 (quarter), C#63 (quarter), D63 (quarter), E63 (quarter), F#63 (quarter), G63 (quarter), A63 (quarter), B63 (quarter), C#64 (quarter), D64 (quarter), E64 (quarter), F#64 (quarter), G64 (quarter), A64 (quarter), B64 (quarter), C#65 (quarter), D65 (quarter), E65 (quarter), F#65 (quarter), G65 (quarter), A65 (quarter), B65 (quarter), C#66 (quarter), D66 (quarter), E66 (quarter), F#66 (quarter), G66 (quarter), A66 (quarter), B66 (quarter), C#67 (quarter), D67 (quarter), E67 (quarter), F#67 (quarter), G67 (quarter), A67 (quarter), B67 (quarter), C#68 (quarter), D68 (quarter), E68 (quarter), F#68 (quarter), G68 (quarter), A68 (quarter), B68 (quarter), C#69 (quarter), D69 (quarter), E69 (quarter), F#69 (quarter), G69 (quarter), A69 (quarter), B69 (quarter), C#70 (quarter), D70 (quarter), E70 (quarter), F#70 (quarter), G70 (quarter), A70 (quarter), B70 (quarter), C#71 (quarter), D71 (quarter), E71 (quarter), F#71 (quarter), G71 (quarter), A71 (quarter), B71 (quarter), C#72 (quarter), D72 (quarter), E72 (quarter), F#72 (quarter), G72 (quarter), A72 (quarter), B72 (quarter), C#73 (quarter), D73 (quarter), E73 (quarter), F#73 (quarter), G73 (quarter), A73 (quarter), B73 (quarter), C#74 (quarter), D74 (quarter), E74 (quarter), F#74 (quarter), G74 (quarter), A74 (quarter), B74 (quarter), C#75 (quarter), D75 (quarter), E75 (quarter), F#75 (quarter), G75 (quarter), A75 (quarter), B75 (quarter), C#76 (quarter), D76 (quarter), E76 (quarter), F#76 (quarter), G76 (quarter), A76 (quarter), B76 (quarter), C#77 (quarter), D77 (quarter), E77 (quarter), F#77 (quarter), G77 (quarter), A77 (quarter), B77 (quarter), C#78 (quarter), D78 (quarter), E78 (quarter), F#78 (quarter), G78 (quarter), A78 (quarter), B78 (quarter), C#79 (quarter), D79 (quarter), E79 (quarter), F#79 (quarter), G79 (quarter), A79 (quarter), B79 (quarter), C#80 (quarter), D80 (quarter), E80 (quarter), F#80 (quarter), G80 (quarter), A80 (quarter), B80 (quarter), C#81 (quarter), D81 (quarter), E81 (quarter), F#81 (quarter), G81 (quarter), A81 (quarter), B81 (quarter), C#82 (quarter), D82 (quarter), E82 (quarter), F#82 (quarter), G82 (quarter), A82 (quarter), B82 (quarter), C#83 (quarter), D83 (quarter), E83 (quarter), F#83 (quarter), G83 (quarter), A83 (quarter), B83 (quarter), C#84 (quarter), D84 (quarter), E84 (quarter), F#84 (quarter), G84 (quarter), A84 (quarter), B84 (quarter), C#85 (quarter), D85 (quarter), E85 (quarter), F#85 (quarter), G85 (quarter), A85 (quarter), B85 (quarter), C#86 (quarter), D86 (quarter), E86 (quarter), F#86 (quarter), G86 (quarter), A86 (quarter), B86 (quarter), C#87 (quarter), D87 (quarter), E87 (quarter), F#87 (quarter), G87 (quarter), A87 (quarter), B87 (quarter), C#88 (quarter), D88 (quarter), E88 (quarter), F#88 (quarter), G88 (quarter), A88 (quarter), B88 (quarter), C#89 (quarter), D89 (quarter), E89 (quarter), F#89 (quarter), G89 (quarter), A89 (quarter), B89 (quarter), C#90 (quarter), D90 (quarter), E90 (quarter), F#90 (quarter), G90 (quarter), A90 (quarter), B90 (quarter), C#91 (quarter), D91 (quarter), E91 (quarter), F#91 (quarter), G91 (quarter), A91 (quarter), B91 (quarter), C#92 (quarter), D92 (quarter), E92 (quarter), F#92 (quarter), G92 (quarter), A92 (quarter), B92 (quarter), C#9

B5 A5 E5 E N.C. B5

an all - out war. — Burn-in' a - live..

let ring

T	6	4	4	4	4	2	2	2	0	0	1	4	4	4	0
A	6	4	4	4	4	2	2	2	2	2	2	4	4	4	0
B	4	2	2	2	2	0	0	0	0	0	0	2	2	2	0

guitars 1 & 2 with Rhythm figure 1

C# N.C. A E5 E

Burn - in' a - live.

Bridge
C#5 B5 E5

guitars 1 & 2

Some - where,-

C#5 B5 E5

there's a lit - tle town - called - Hope. And

C#5 B E5

some - day - may - be ba - by, he'll in - hale - that

B5 E5

smoke! Ha - ha!

guitar 3 let ring

B R B R P.M. B R B

T 11 (13) 12 11 (13) 11 9 4 (5) 4 2 4 4 (5) 4 2 4 (5)

A

B

B5 F#5

P.M. B R

T 2 5 2 2 2 11 (12) 11 9 12

A 2 4 2 2 4 9 11 11 11

B 4

let ring - i
 B B A.H. B
 (14) 9 12 9 11(13) 11(13) 11 9 11 11 12 11(13)

B5 P.M. Yeah, but burn - in' a - live..

B 9 12 (14) 9 12 9 12 12 11 9 11 11 12

Chorus
guitars 1 & 2 with Rhythm figure 1A (four times)

C#5 N.C. A5 E5 E Burn - in' a - live..

B5 C# A5 E5 Burn - in' a - live..

E B5 Burn - in' a - live..

First system of musical notation. The top staff shows a melody with notes C# and E5. The bottom staff shows a guitar accompaniment with fret numbers 12, 14, 9, 12, 9, 11, 13, 11, 9, and 12. The lyrics "Burn - in' a - live..." are written below the guitar staff.

C# A5 E5

Burn - in' a - live...

T 12 (14) B B B B R 9 12 9 11 (13) 11 9

A 12 (14) 12

B

Second system of musical notation. The top staff shows a melody with notes E and B5. The bottom staff shows a guitar accompaniment with fret numbers 11, 11, 13, 9, 11, 9, 11, 9, 11, and 11. The lyrics "Burn - in' a - live..." are written below the guitar staff.

E B5

Burn - in' a - live...

T 11 11 (13) A.H. B 3 0 0 B 11 9 (11) 9 11

A 11 11 (13) 11 9 11 9 11

B

Third system of musical notation. The top staff shows a melody with notes C# and E5. The bottom staff shows a guitar accompaniment with fret numbers 9, 0, 12, 12, 13, 12, 14, 9, 12, 13, and 12. The lyrics "Burn - in' a - live..." are written below the guitar staff.

C# A5 E5

Burn - in' a - live...

T 9 0 12 B B B 9 12 (13) 12 (14) 9 12 (13)

A 12 (13) 12 (14) 9 12 (13)

B

E B5

It's an all-out mm-war,—

3 3 P.M. B B

T 14 12 13 9 9 9 (10) 11 11 9 11 9 (11) 9 (11) 9

A 13 13 9 9 9 (10) 11 11 9 11 9 (11) 9 (11) 9

B 11 11 9 11 9 (11) 9 (11) 9

C# C#5 B5 E5

guitars 1 & 2

an all-out war.—

B R

T 9 9 11 10 11 (12) 11 11 9 11 9

A 9 11 10 11 (13) 11 11 9 11 9

B 8 11 11 10 11 (13) 11 11 9 11 9

C# C#5 B5 E5

Hear the battle roar.—

B

T 9 (10) 11 9 11 9 11 9 9 9 11 9

A 9 (10) 11 9 11 9 11 9 9 9 11 9

B 11 9 11 9 12 12

C# C#5 B5 E5

It's an all-out war.

8va loco

A.H. B B B B B R B

let ring -----

T 11 (13) 9 9 11 (13) 11 (13) 11 (13) 11 (13) 11 11 9 10

A

B

C# C#5 B5 E5

Yeah! Been burn - in' a - live.

B B B B

T 9 9 (10) 12 12 (13) 14 (16) 12 14 12 12 14 14

A x 11 (12)

B

C# C#5 B5 E5

Been burn - in' a - live.

B

T 12 12 14 12 12 14 14 14 (15) 14 12

A

B

C# C#5 B5 E5

Burn - in' a - live..

9 12 (14) 9 12 11 9 11 9 9 11 9 11 9 10

T
A
B

C# C#5 B5 E5

Burn - in' a - live..

13 (14) 13 13 (14) 13 13 (14) 13 13 (14) 13 13 (14) 13 13 (14) 13 14 12 14 (14)

T
A
B

C# B E5

Yeah!

13 14 13 14 13 14 13 14 14 (16) 14 (16) 14 (15) 14 (16) 14 (16)

T
A
B

⑥ open 2nd fr. 4th fr.
E F# G# B5

3

Watch the place burn down.

B R

T 11 (12) 11
A 11 (13) 11
B

9

Ch

3 A

B B A.H.

T 11 (12) 11
A 11 (13) 11 9 11 9
B 11 9 9 7 9 10 9 7 9 9 7 (8) 9 (11) 9 0

Additional lyrics

2. They be smokin' your hide, come runnin' wild.
Tell you nothin' to fear, 'cause the buck stops here!
He came from a little town called Hope
And someday maybe, it'll go up in smoke.

THE HONEY ROLL

MALCOLM YOUNG/ANGUS YOUNG

Moderately ♩ = 90

Intro

N.C.

G5

E5

N.C.

A5

E5

guitar 1 *mf* let ring - 1

T															
A															
B	1	2	1	2	0	0	2	2	1	2	2	0	4	5	4
					3	2	0								

N.C.

G5

E5

N.C.

A5

E5

let ring - 1

T															
A															
B	1	2	1	2	0	0	2	2	2	1	2	2	0	4	5
					3	2	0								

N.C.

G5

E5

A5

E5

guitars 1 & 2 let ring - 1

T															
A															
B	1	2	1	2	0	0	2	2	2	1	2	2	0	4	5
					3	2	0								

let ring...

T

A

B

Verse

E

G G/F# E

E

G5 A5 G E5 A5

1. Hon-ey roll o - ver and let - tuce on top.

2. See additional lyrics

T

A

B

G G/F# E

E

G5 A5 G E5 A5

Strap you to the bed, - and make you rock!

T

A

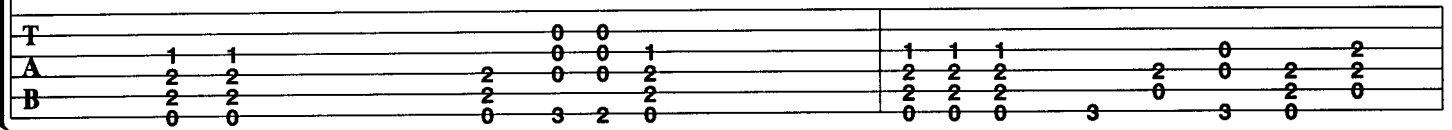
B

E

G G/F# E

E

G5 A5 G5 E5 A5

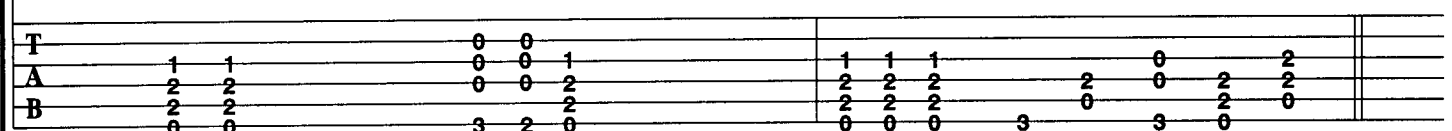
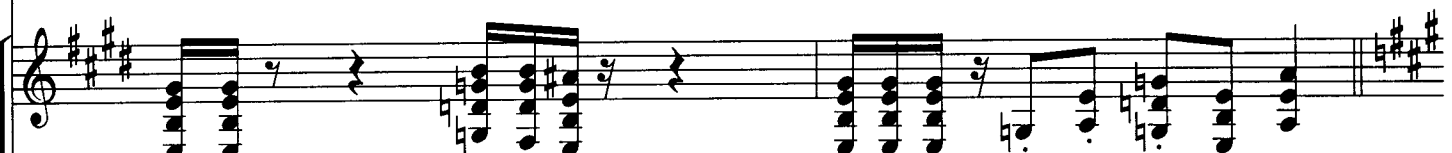


E

G G/F# E

E

G5 A5 G5 E5 A5

**Pre-chorus**

G5

D/F#

A

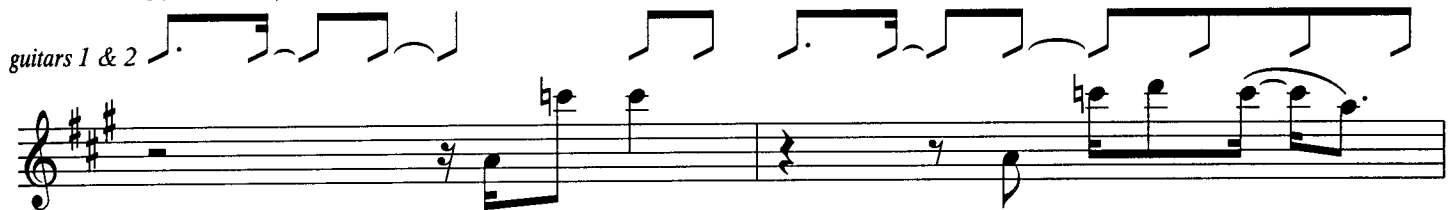
G5

D/F#

A

A5

G5



Yeah, she's mine,

take what I want,—

D/F#

A

A5

D/F#

G5

D/F#



get what I need,—

don't take it all.

G5 D/F# A5 G5 D/F# A5 G5

So don't you— hide, I'm gon - na blow my mind.—

D/F# A5 D/F# G5

Come on taste it, a - hon - ey, 'cause she— feel— fine.— She turn it on,—

Chorus
E G D/F# E N.C. A5

up - side— down.— She turn me on,—

guitars 1 & 2 Rhythm figure 1

T	1	1	0	1	2	2
A	2	2	0	0	2	2
B	2	2	0	2	0	0
	0	0	3	2	0	0

E G D/F# E N.C. A5

in - side— out. She turn it on,—

T	1	1	0	1	2	2
A	2	2	0	0	2	2
B	2	2	0	2	0	0
	0	0	3	2	0	0

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Above the Treble staff, there is a diamond-shaped ornament and a melodic phrase in a different clef. The Alto and Bass staves are labeled 'T', 'A', and 'B' respectively. The Alto staff contains a sequence of numbers (5, 6, 9, 8, 7, 5) under a slur, and the Bass staff contains a sequence of numbers (0, 0, 0, 0, 0, 0) under a slur. The instruction 'let ring' is written below the Treble staff. The score is divided into two measures by a vertical bar line.

B

⑤ 3fr. 2fr.

D A D A5 C B A5

B B B B B B

T 8 (9) 5 5 5 8 (10) 9 8 7 5 7 5 7 (8) 5 8 (10) 5 8 (10) 8 (10)

A

B

Chord progression: D A D

T 5 5 5 5 5 5 7 7 5

Chord progression: A C 3fr. 2fr. B A5

T 14 14 14 14 17 (19) 17 16 15 13 15 13

A 14 14 14 (16) 14

B x

Chord progression: D A D

T 10 10 10 13 (15) 13 (14) 13 (15) 13 (14) 13 (15) 13 (14) 13 (15) 10

A 10 10 10 13 (15) 13 (14) 13 (15) 13 (14) 13 (15) 13 (14) 13 (15) 10

B x x

Chord progression: E G G/F# E A E A

T 15 (17) 12 15 14 (16) 12 14 12 4 7 5 7 7 7 5

A 15 (17) 12 15 14 (16) 12 14 12 4 7 5 7 7 7 5

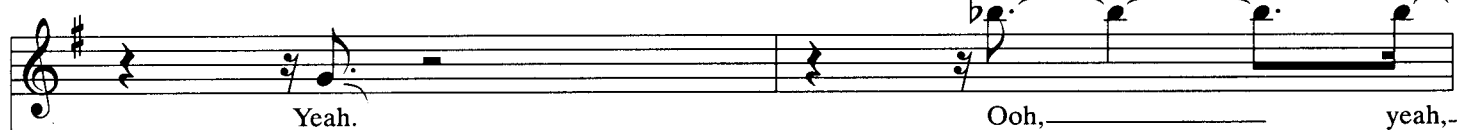
B 12 0 5 7 5 7 7 7 5

Interlude II

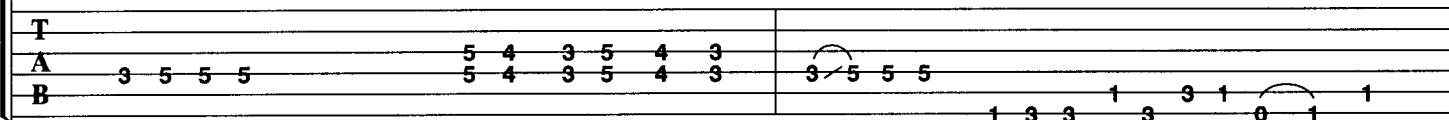
F5 G5

F5 G5

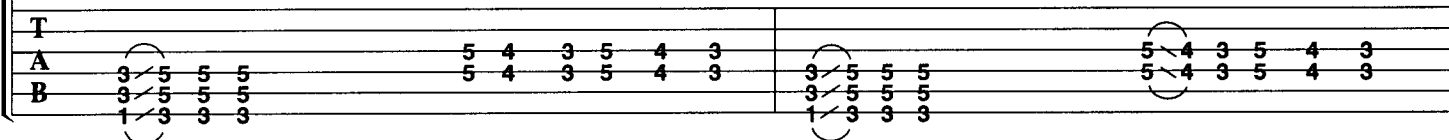
guitar 2



guitar 3

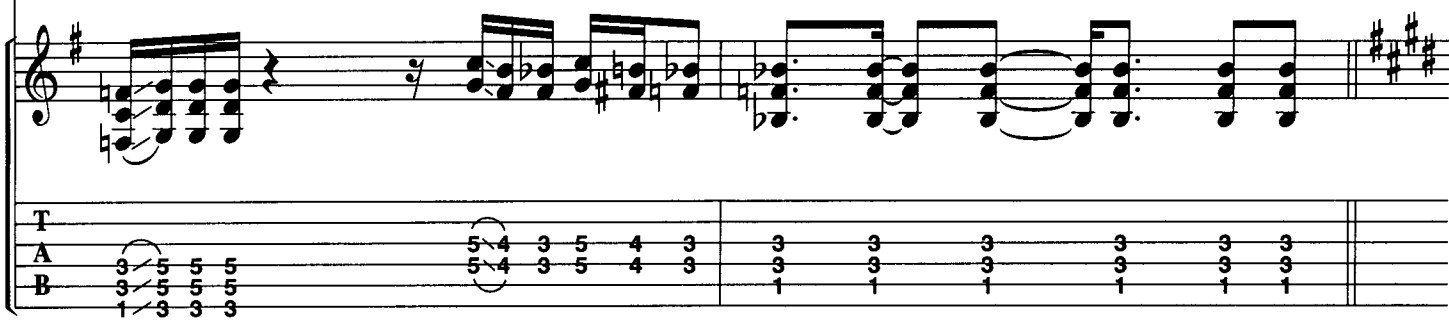
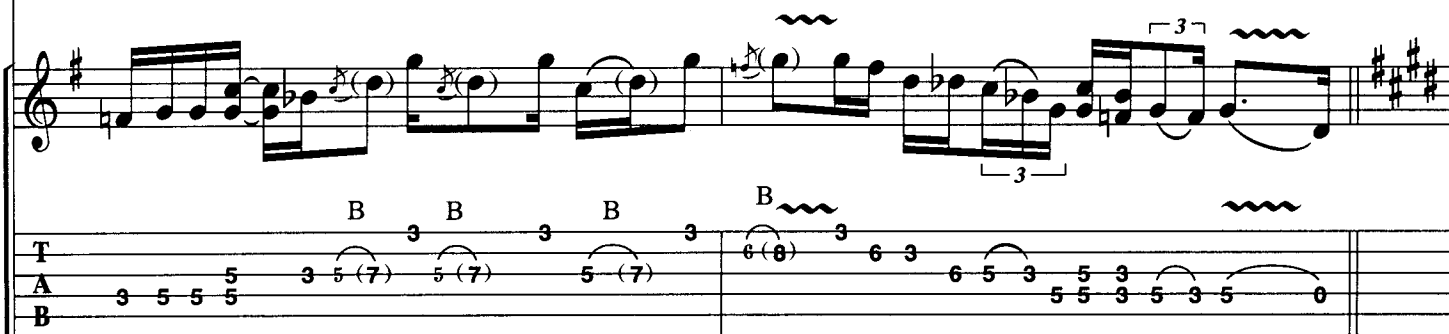
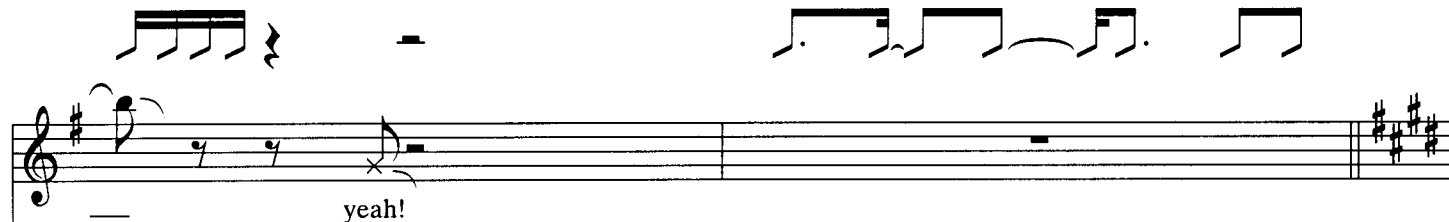


guitar 1



F5 G5

Bb5



She turn it on,—

guitar 1

let ring

guitar 2

Chorus

guitars 1 & 2 with Rhythm figure 1

E

G D/F \sharp E

N.C.

A5

up - side— down.— She turn me on,—

E

G D/F \sharp E

N.C.

A5

in - side— out. She turn it on,—

N.C.(E5)

G5 D/F \sharp E

N.C.

A5

all a - round.— She turn me on,—

E

G D/F \sharp E

N.C.

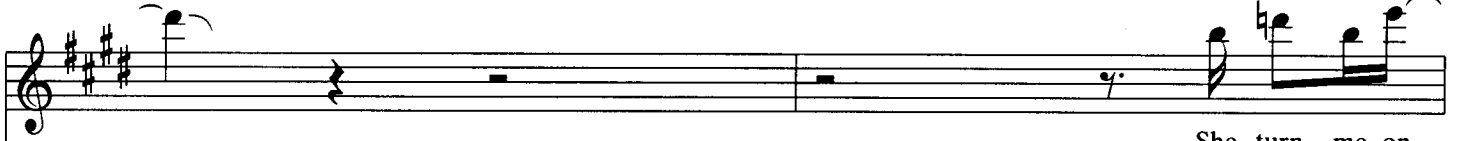
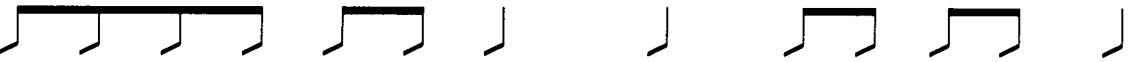
A5 G5 D/F \sharp E

She turn it on.—

She turn it on,—

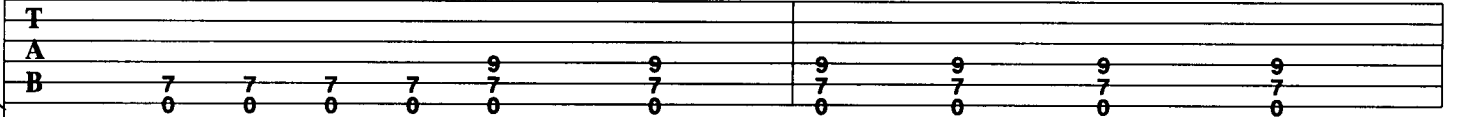
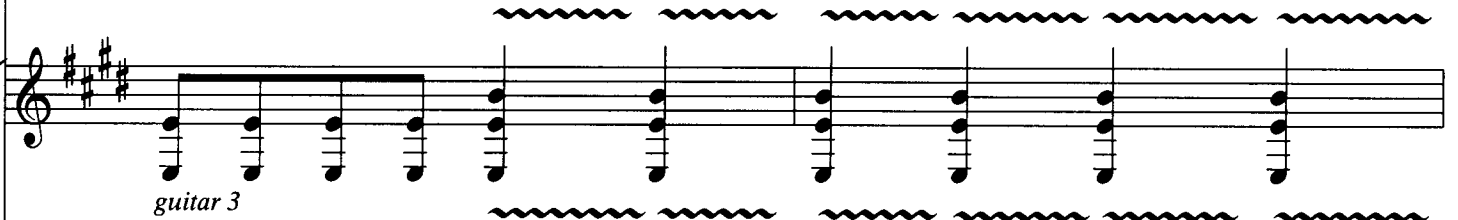
Outro
E5

guitar 2

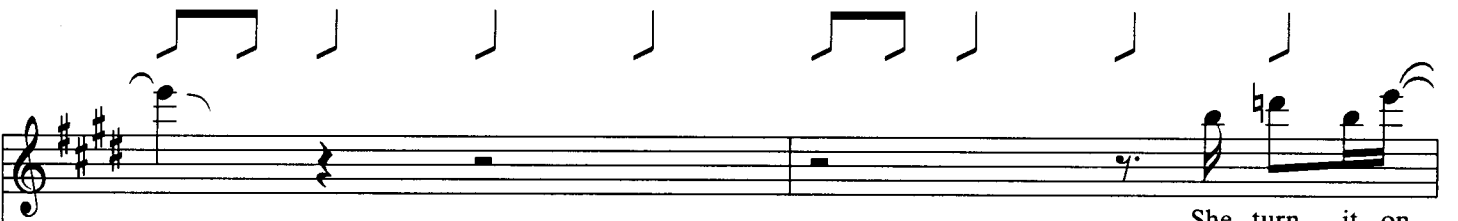
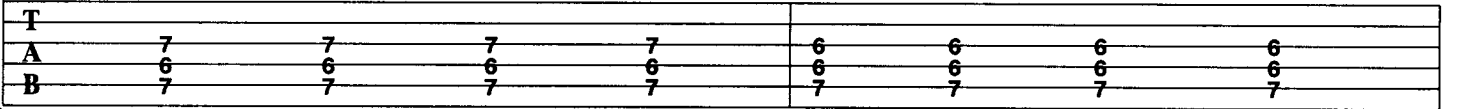
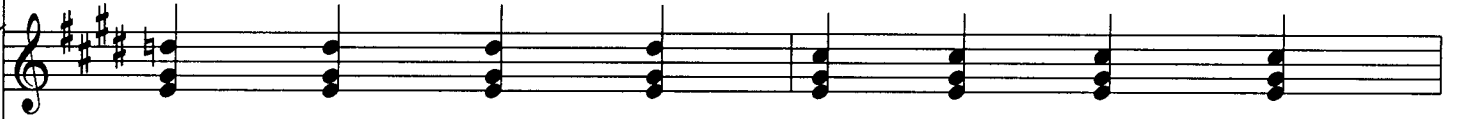


She turn me on,—

guitar 3

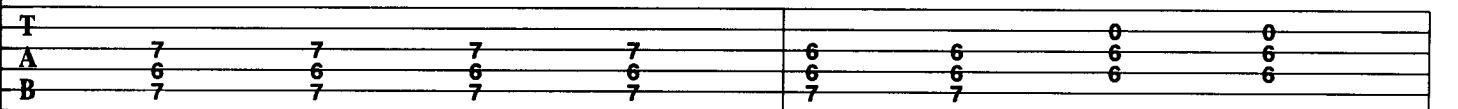
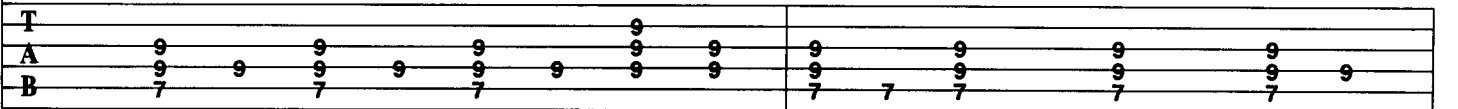


guitar 1



She turn it on.—

let ring



84

She turn me on,-

T
A
B

T
A
B

Yow! She keep a - turn - in' me on.

she keep a-turn-in' me on,--

let ring --+ P.M.:-----+ B R B R

T 4 3 0 3 2 (3) 2 0 2 2 2

A 2 2 2 2 4 4 2 (3) 2 0 2 2 2

B 2 2 2 2 4 4 2 (3) 2 0 2 2 2

[illegible]

The musical score for "The Wind" by Gustav Mahler, featuring a vocal line and guitar accompaniment. The vocal line is in G major (one sharp) and the guitar is in standard tuning. The score includes a guitar solo section with a wavy line indicating a tremolo effect.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding fingerings for the Treble, Alto, and Bass staves. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the Bass staff. The fingerings are indicated by numbers 1-2 on the staff lines.

System 1:

- Melody:** Measure 1: G4 (quarter), A4 (quarter), B4 (quarter). Measure 2: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Treble Staff:** Measure 1: 2, 2. Measure 2: 0, 1, 2, 2.
- Alto Staff:** Measure 1: 2, 2. Measure 2: 2, 2, 2, 2.
- Bass Staff:** Measure 1: 0, 0. Measure 2: 0, 0, 0, 0.

System 2:

- Melody:** Measure 3: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 4: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter).
- Treble Staff:** Measure 3: 1, 2. Measure 4: 1, 2, 2, 2.
- Alto Staff:** Measure 3: 2, 2. Measure 4: 2, 2, 2, 2.
- Bass Staff:** Measure 3: 0, 0. Measure 4: 0, 0, 0, 0.

Lyrics: The Rose Tree

She keep a - turn - in' me on! —

P.M. -----
N.H.

B B B B B B

T 12 14 (16) 14 (15) 14 (16) 14 (15) (16) 14 (15) 12 15 12 15 12

A 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 3 2 0

B B R B R B B

T 14 12 12 14 (16) 14 (16) 14 12 15 14 (16) 14 12 15 14 (16) 14 12 15 12 14 (16)

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G5 D/F# E5

She keep a - turn - in' me

T 12 12 12 15 (17) 12 15 12 14 (15) 12 12 14 14 (12)

A

B

T 2 2 2 2 2 2 0 3 2 0

A 2 2 2 2 2 2 0 3 2 0

B 0 0 0 0 0 0 0 3 2 0

E5

G5 D/F# E

on. She, ah, she keep a-turn-in' me on,-

let ring

T 12 14 14 14 12 14 (16) 15 15 15 15 14 14 (16) 14 14 (16) 14 (15) 12 12 15

A

B 0 14 14 14 12 14 (16) 15 15 15 15 14 14 (16) 14 14 (16) 14 (15) 12 12 15

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 3 2 0

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 3 2 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 2 0

she keep a - turn - in' me on.—

T 15 (17) 12 12 B 12 12 B 12 12 B 12 12 B 12 12 15 B

A

B

T

A 2 2 1 2 2 2 1 2

B 0 0 0 0 0 0 0 0

She keep a - turn - in' me on!—

G5 D/F# E

T (17) 15 12 12 12 12 15 16 17 16 15 15

A

B

T

A 2 2 2 2 2 2 0 3 2 0

B 0 0 0 0 0 0 0 3 2 0

She keep a - turn - in' me on.—

B B B B B

T 12 15 15 15 15 15 15 15 15 15 15 15

A 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16)

B

T 2 2 1 2 2 2 1 2 2

A 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0

She turn me on,—

B B B B B B

T 15 15 15 12 15 15 15 15 15 15 15

A 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16)

B

T 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0

0 3 2 0

3 3 3 3 3 3 3 3

on and on,

T 14 (16) 15 12 12 15 15 12 12 15 14 (16) 15 14 (16) 15 14 (16) 15 12 12

A

B

T

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3

she keep a - turn - in' me on!

T 12 12

A

B

T

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 3 2 0

E A5 *ritard.*

She keep a-turn-in' me on,-

B B B B B B B B B B

T 15(17) 15(17) 15(17) 15(17) 5 8 7 5 7 5 7 (8) 7 (8) 7 (8) 7 (8) 7 (8) 7 (8) 7 (8) 7 (8) 7 (8)

A 6

B

guitars 1 & 2

T 0 0 0 0 2 2 2 2 2 2

A 1 1 1 1 2 2 2 2 2 2

B 2 2 2 2 0 0 0 0 0 0

E G D/F# E

yeah!

R

T 7

A

B

T 1 1 0 1

A 2 2 0 2

B 2 2 3 2

0 0 0 0

Additional lyrics

2. Baby bend over, touch your toes.
 She take over, the bomb explodes.
 A rockin' rollercoaster, flyin' off the top.
 Take you high divin', off the long drop.
to Chorus

HAIL CAESAR

MALCOLM YOUNG/ANGUS YOUNG

Moderately ♩ = 126

Intro

G6 E5 G6 E5 G6 E5 G6 A5 G5 E5 G5 E5

guitar 1 *mf* guitars 1 & 2

T																			
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	3	0	3	0	3	0	3	0	3	0	3	0	3	0	3	0	3	0	3

G6 E5 G6 A5 G5 E5 G6 E5 G6 E5 G6 A

f guitar 1 Rhythm figure 1

f guitar 2 Rhythm figure 1a

T																			
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	3	0	3	0	3	0	3	0	3	0	3	0	3	0	3	0	3	0	3

G6 E5

G6 E5

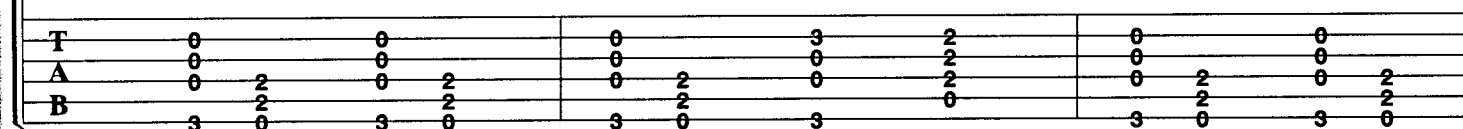
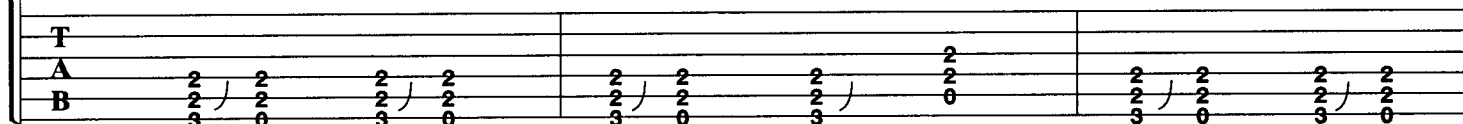
G6 E5

G6

A

G6 E5

G6 E5



G6 E5

G6

A

G6 E5

G6 E5

G6 E5

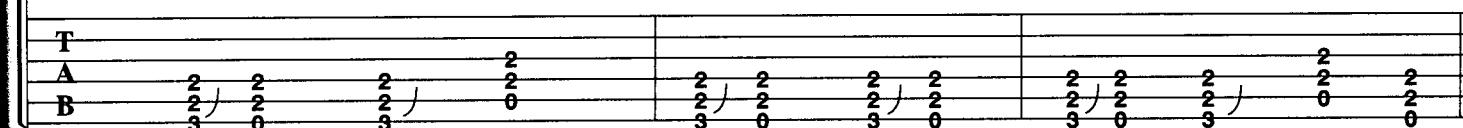
G6

A

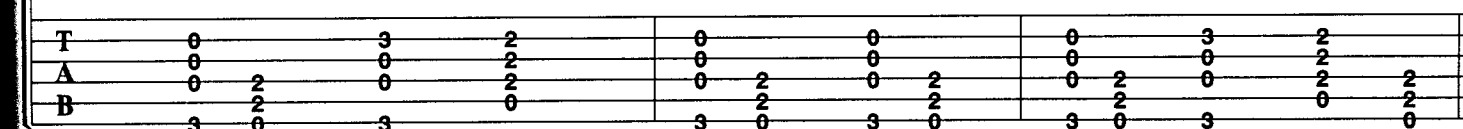
E5



end Rhythm figure 1



end Rhythm figure 1a



Verse 1

A5 E5

A5 E5

He be the Count of Mon-te Cris - to, could be a

guitars 1 & 2

T							
A	2	2	2	2	2	2	2
B	3	0	3	0	0	3	0

A5 E5

quake an - y day. May - be some - bod - y from Zi - am

T							
A	2	2	2	2	2	2	2
B	0	3	0	3	0	0	0

A5 E5

F#5

B5

A5

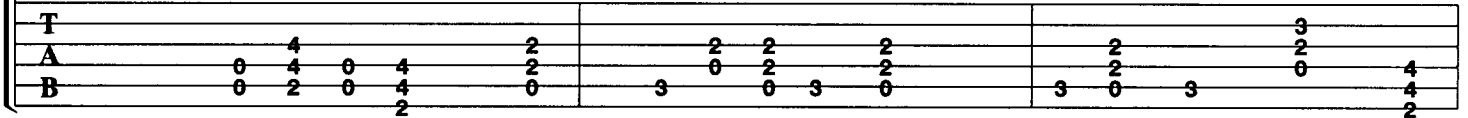
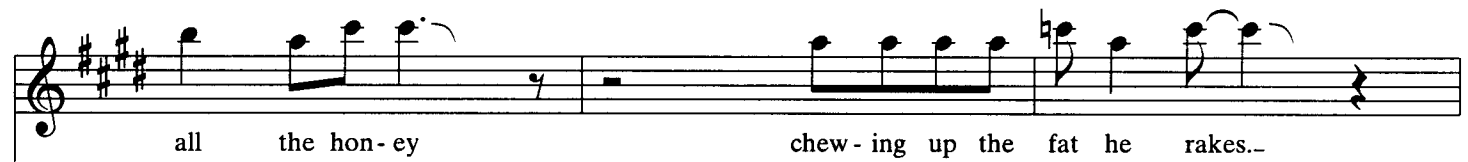
F#5

be - gin the e - ra of a new rage. Keeps lick - in'

T							
A	2	2	2	4	0	4	0
B	3	0	3	2	0	2	0

B5 F#5 A5

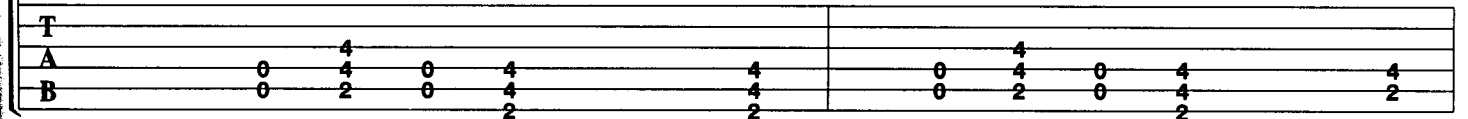
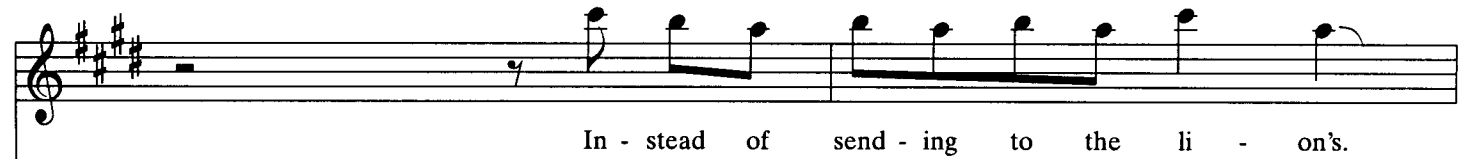
D5 F#5



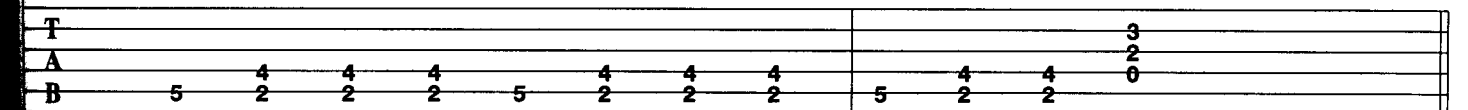
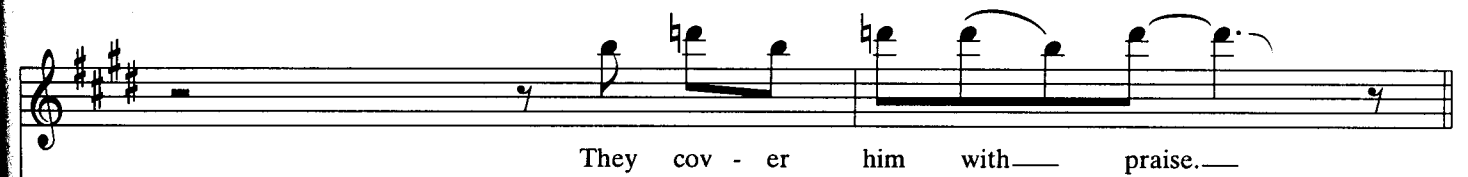
B5 F#5

B5 F#5

B5



D5



Chorus

G6 E5 G6 E5 G6 E5 G6 A G6 E5 G6 E5
 guitars 1 & 2 with Rhythm figures 1 & 1a (first seven bars only)

All hail Cae - sar, hail,

G6 E5 G6 A G6 E5 G6 E5 G6 E5 G6 A G6 E5 G6 E5

hail. All hail Cae - sar, hail,

Verse 2

G6 E5 G6 A5 F#5 B5 F#5

hail. Down— at the ep - i - cen - ter things start - ed heat - ing up,

guitar 1

guitars 1 & 2

T	A	B
2	2	2
2	2	2
3	0	3
2	0	2
4	4	4
0	2	0
4	4	2

guitar 2

T	A	B
0	0	2
0	0	2
0	2	0
3	0	3
0	2	0
4	4	4
2	4	2

B5

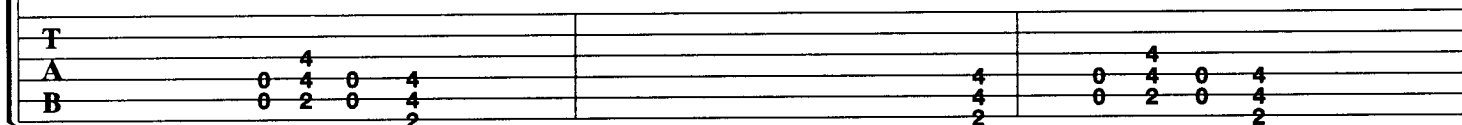
F#5

rock - ing up the rich - ter scale.—

T	A	B
0	4	0
0	4	0
0	2	0
4	4	4
4	4	2

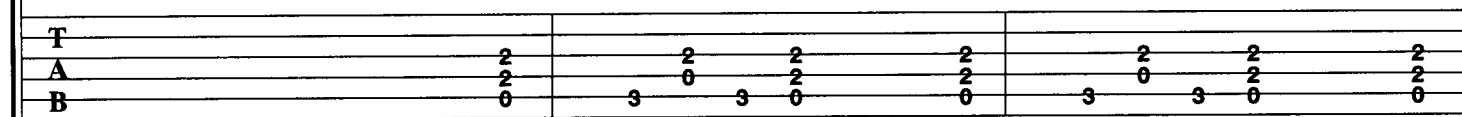
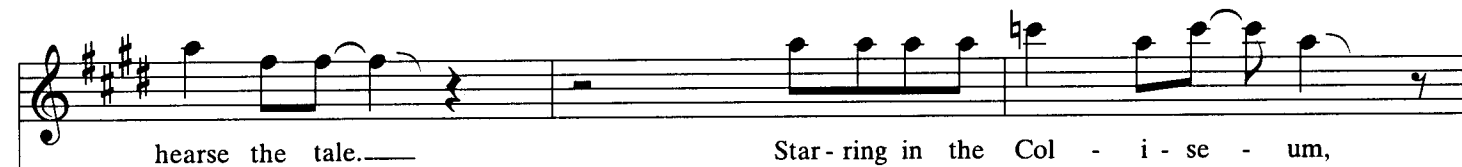
B5 F#5

B5 F#5



D5 A5

D5 A5

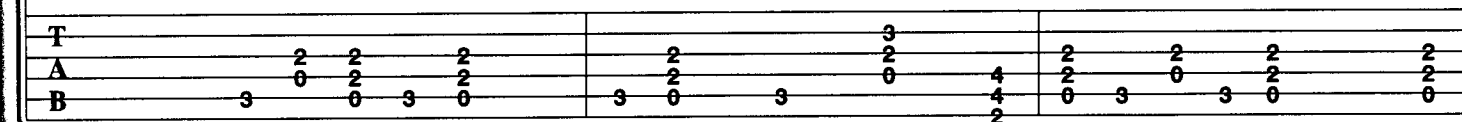
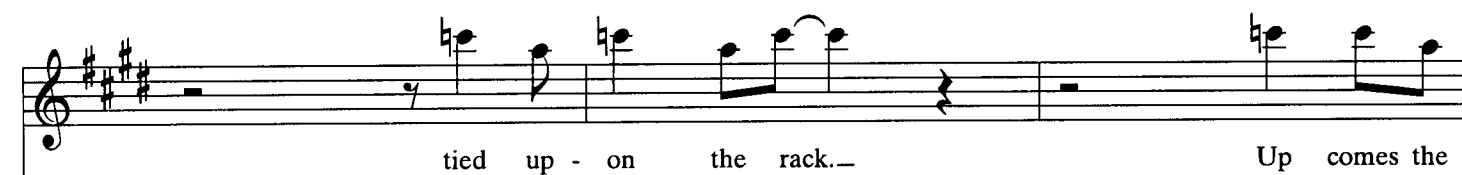


D5

F#5

D5

A5



D5

A5

B5

D5

thumb of Cae - sar to stab you in the back.

T
A
B

3 0 3 0 4 5 4 4 4 5 4 4 4 5 4 0 0 0

Chorus

G6 E5 G6 E5 G6 E5 G6 A G6 E5 G6 E5
guitars 1 & 2 with Rhythm figures 1 & 1a (first seven bars only)

All hail Cae - sar, hail,

G6 E5 G6 A G6 E5 G6 E5 G6 E5 G6 A G6 E5 G6 E5

hail. All hail Cae - sar hail,

Guitar solo

G6 E5 G5 A N.C. D5 G5 E5

hail.

guitar 1

guitar 2

T
A
B

0 3 2 (3) 2 0 0 2 0 3 0 2 0 3 0 3 0 2 0 1 0 3 0

N.C.

guitar 3 with Fill 1

0 3 2 (9) 2 0 2 0 2 0 1 0 3 0

B R

D

G5

E5

D5

G5

E5

15 12 (17) 12 15 (17) 15 (17) 12 15 12 14 12 12 12 12 12 12

U.B. B B

guitar 3

15 12 (17) 12 15 (17) 15 (17) 12 15 12 14 12 12 12 12 12 12

U.B. B B

guitars 1 & 2

Rhythm figure 2

end Rhythm figure 2

2 3 0 1 0 3 0 3 0 2 2 2 0 3 0 1 0 3 0 3 0 2 2 2 0

Rhythm figure 2 end Rhythm figure 2

Fill 1

8va

guitar 3

f

19 19 19 19

8va f

D G5 E5 D5 G5 E5 D G5 E5
guitars 1 & 2 with Rhythm figure 2 (three times)

T
A
B

12 12 (13) 12 14 14 (16) 12 12 14 (15) 14 (16) 12 14 (15) 14 (16) 14 (15) 14 (16)

D5 G5 E5 D G5 E5

T
A
B

10 12 12 12 12 12 12 14 14 12 14 14 12 14 (15)

A.H.

D5 G5 E5 G5 C6 A5

T
A
B

15 14 (16) 14 12 12 12 12 19 (21) 17 19 17 19 17 (18) 19 19

8

guitars 1 & 2 Rhythm figure 3

T
A
B

3 3 0 0 0 1 0 2 2 2 3 0 0

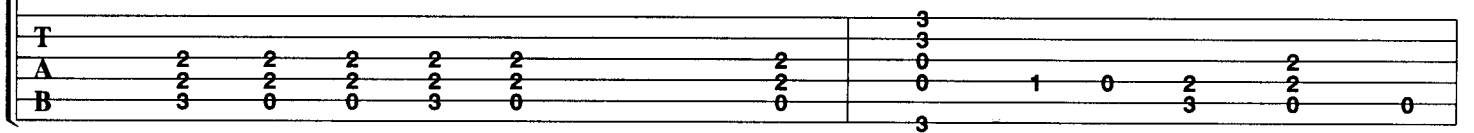
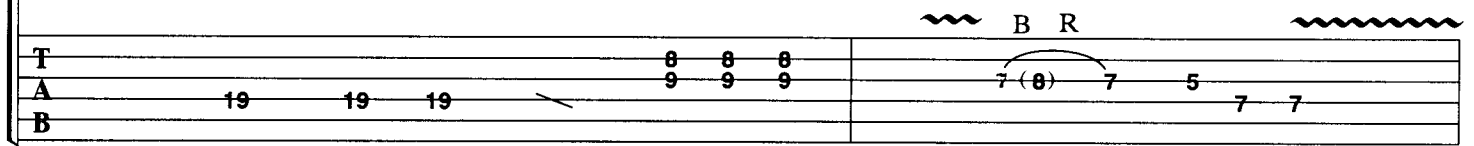
C6 A5 C6

A5

G5

C

A5



A5

D5

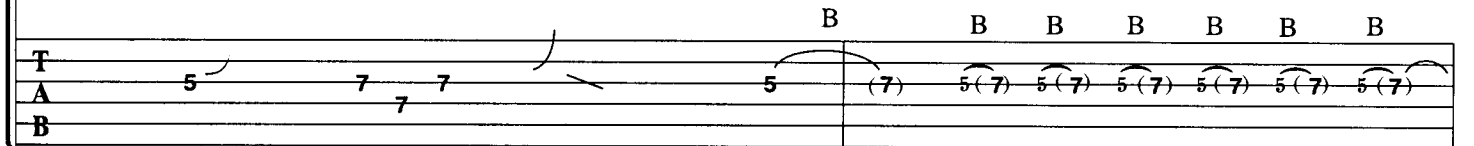
A5

G5

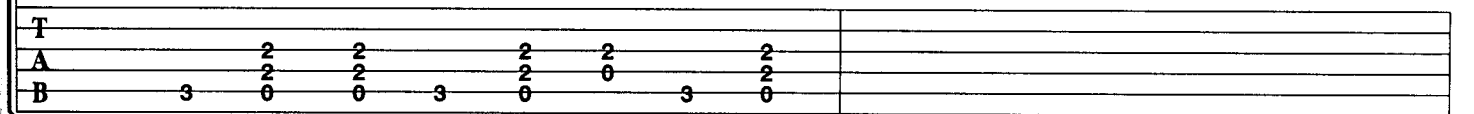
C6

A5

guitars 1 & 2 with Rhythm figure 3



end Rhythm figure 3



C6

A5

C6 A5

G5

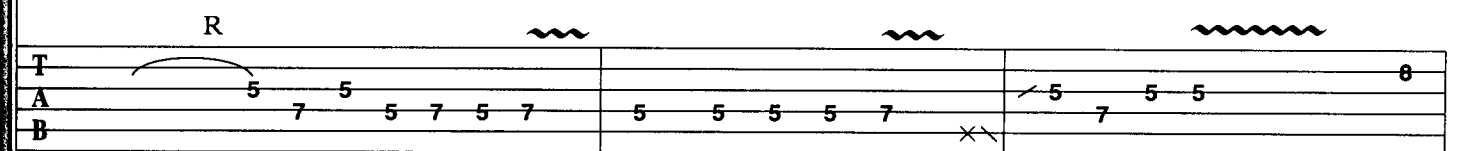
C

A5

A5

D5

A5



D G5 E5 D5
guitars 1 & 2 with Rhythm figure 2 (two times)

Chords: D G5 E5 D5 G5 E5

Tablature (T, A, B strings):

T	8	5	5	5	8	5	X	12	12	14	14	12	14	(16)	17	14	(16)	14	12	14
A								X												
B																				

D G5 E5 D5 G5 E5

Chords: D G5 E5 D5 G5 E5

Tablature (T, A, B strings):

T	12	12	15	12	12	15	12	12	15	12	12	15	12	12	15	12
A	12	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
B																

D5 G5 E5 D5 G5 E5

Chords: D5 G5 E5 D5 G5 E5

Tablature (T, A, B strings):

T	12	15	14	12	14	12	14	14	(16)	14	12	15
A												
B												

guitars 1 & 2

Tablature (T, A, B strings):

T	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2
B	0	1	0	0	0	0	0

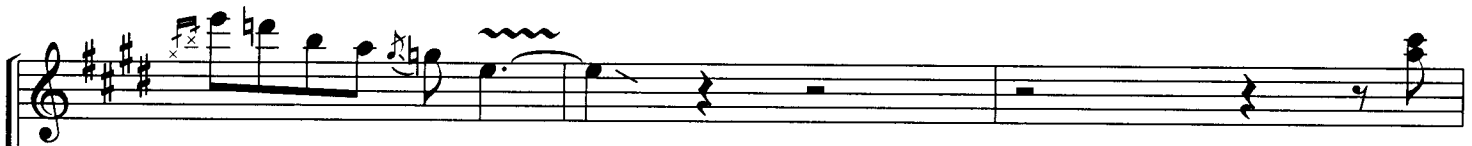
N.C.

D5

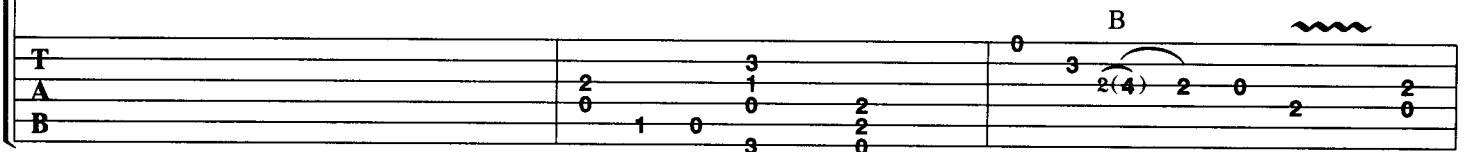
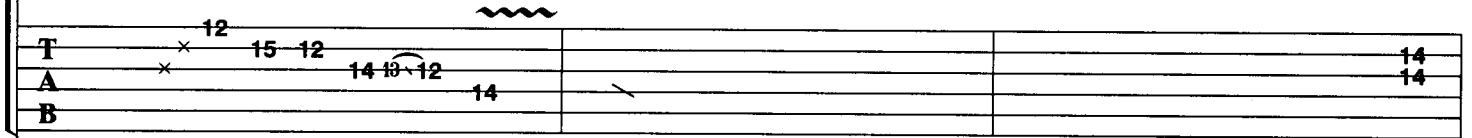
G5 E5

N.C.

D5



let ring -----



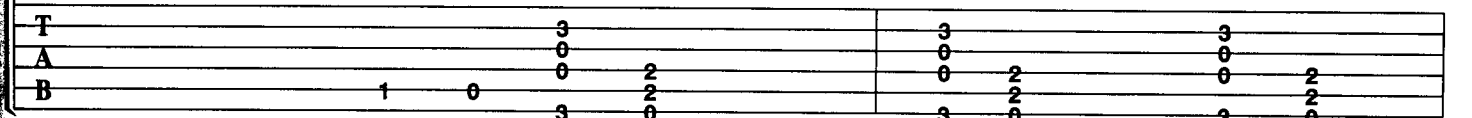
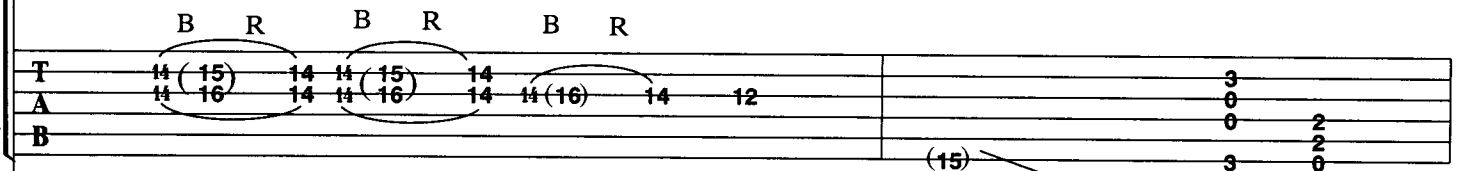
G5 E5

G5 E5

G5 E5



P.M.



G5 E5

T 3
A 0
B 3 0

T 3
A 0
B 3 0

Verse 3

guitars 1 & 2

Down at the ep - i - cen - ter

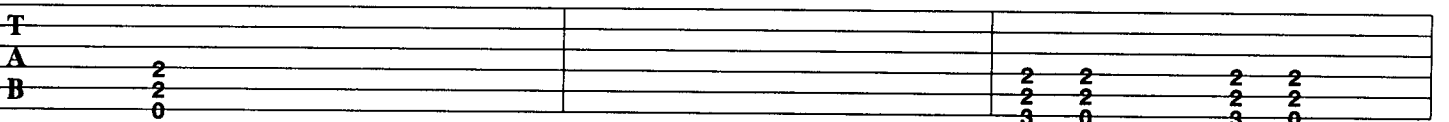
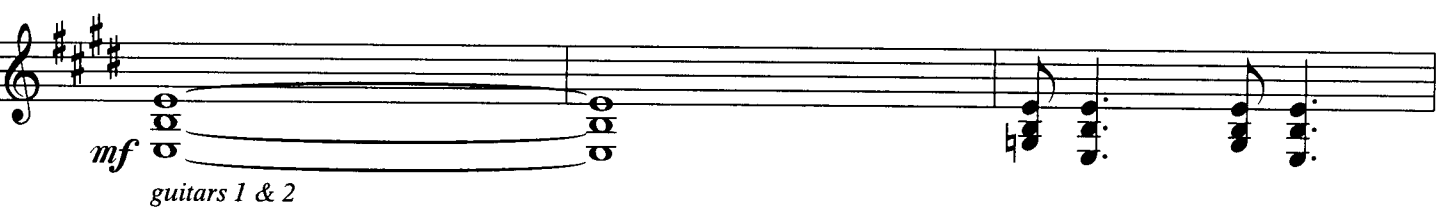
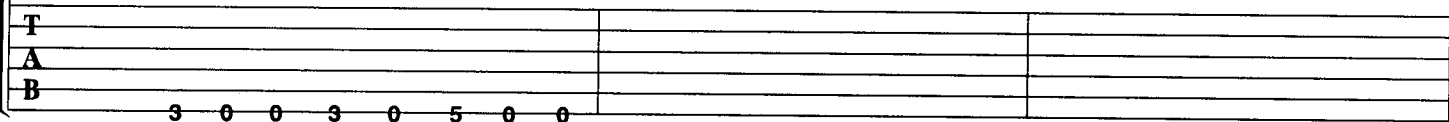
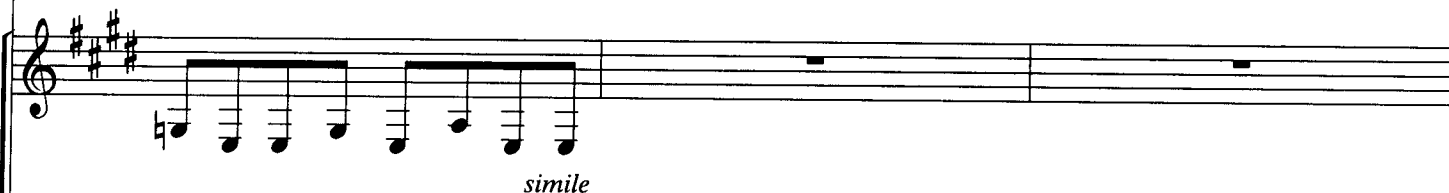
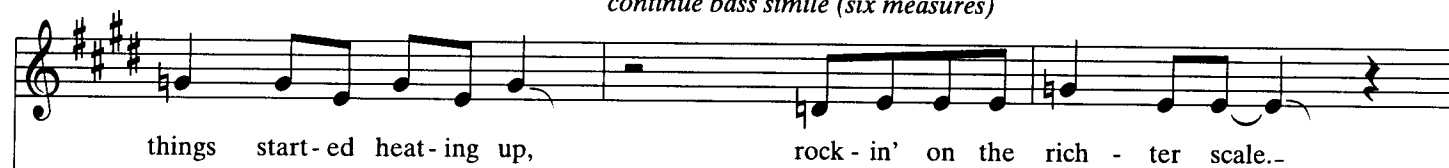
flip toggle switch as fast as possible

T 15
A 15
B 15

p
bass arranged for guitar

3 0 0 0 3 0 0 0

N.C.
continue bass simile (six measures)



G6 E5 G6 A5 E5

A - watch out Cae - sar.

T

A

B

2 2 2 2 2 2

3 0 3 0 0

G6 E5 G6 E5 G6 E5 G6 A5 E5

I said hail.

T

A

B

2 2 2 2 2 2 2 2 2 2

3 0 3 0 3 0 3 0 0

A5 E5

D

G5 E5

I said hail. — I said hail!

T

A

B

2 2 2 2 2 2 2 2 2 2

3 0 3 0 0 0 1 0 3 0

A5

E5

D

First system of music, measures 1-3. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a whole rest, followed by a half note G#4, a quarter note A5, and a half note B5. The lyrics "I said hail!" are written below the melody. The bass line in the bass clef consists of a whole rest, followed by a half note G#2, a quarter note A2, and a half note B2. The guitar tablature below the bass line shows the following fret numbers: measure 1: 0, 2, 2; measure 2: 3, 0, 2; measure 3: 3, 2, 0.

I said hail!—

Second system of music, measures 4-6. The key signature is three sharps. The melody in the treble clef features a whole rest, followed by a half note G5, a quarter note A5, and a half note B5. The lyrics "Hail!" are written below the melody. The bass line in the bass clef consists of a whole rest, followed by a half note G#2, a quarter note A2, and a half note B2. The guitar tablature below the bass line shows the following fret numbers: measure 4: 1, 0, 3; measure 5: 0, 2, 2; measure 6: 3, 0, 2.

Hail! Hail! Hail!

Third system of music, measures 7-9. The key signature is three sharps. The melody in the treble clef features a whole rest, followed by a half note G5, a quarter note A5, and a half note B5. The lyrics "Hail!" are written below the melody. The bass line in the bass clef consists of a whole rest, followed by a half note G#2, a quarter note A2, and a half note B2. The guitar tablature below the bass line shows the following fret numbers: measure 7: 3, 2, 2; measure 8: 3, 0, 2; measure 9: 3, 2, 0.

Hail! Hail! Hail!

A5

E5

A5

E5

A5

A5

E5

guitar 3 with Fill 2

Hail!

guitar 2

D G5 E5 D5
guitars 1 & 2 with Rhythm figure 2 (four times)

Hail!

guitar 3

B

B

B

D5

G5

E5

D

G5

E5

Hail!

8

B

B

R

B

B

B

B

B

B

Fill 2

guitar 3

D5

G5

E5

D

G5

E5

D5

G5

E5

Hail

8

3

3

3

B

(17)

12

15

12

12

15

12

15

(17)

12

15

12

14

12

(13)

14

14

12

12

12

12

Chorus

G6

E5

G6

E5

G6

E5

G6

A5

All

hail

Cae

sar,

8----

guitar 3

B

14(16)

guitar 2

Rhythm figure 4

guitar 1

Rhythm figure 4a

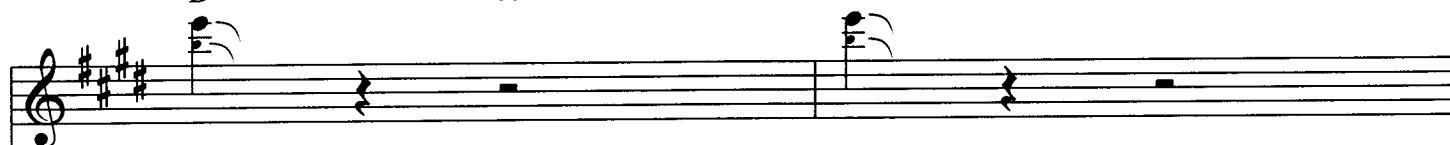
D

G5 E5

D5

G5

E5



hail,

hail.

8

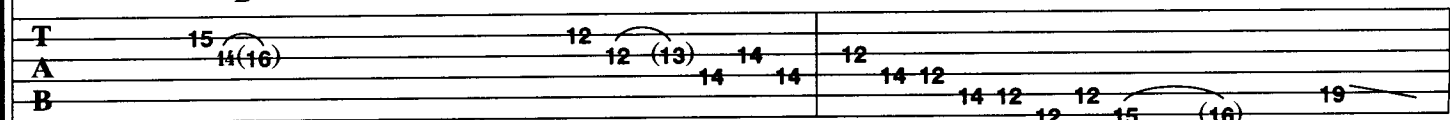


let ring

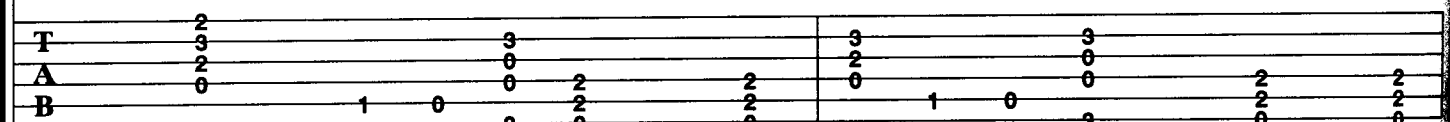
B

B

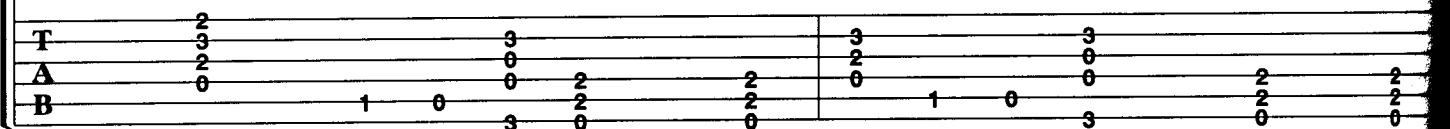
B



end Rhythm figure 4



end Rhythm figure 4a

G6 E5
guitars 1 & 2 with Rhythm figures 4 & 4a

G6 E5

G6 E5

G6 E5



All

hail

Cae

- sar

The musical score is for the song "Hail, Hail, the King who Rules us" in the key of D major (indicated by two sharps: F# and C#). The tempo is marked "Moderato".

Instrumentation: The score includes a vocal line (Soprano), a guitar line (Guitar 3), and a fretboard diagram for the guitar.

Vocal Line: The vocal melody consists of two phrases, each starting with "hail,". The notes are: D4 (half note), G4 (quarter note), E5 (quarter note), D5 (quarter note), G4 (half note), and E4 (half note). The lyrics "hail, hail." are written below the notes.

Guitar 3 Line: The guitar part features a melodic line with eighth and quarter notes, often beamed together. It includes a key signature change from D major to D minor (indicated by a natural sign over the F#) and back to D major. The line ends with a wavy line indicating a tremolo or sustain.

Fretboard Diagram: The diagram shows the fretboard for the guitar, with fret numbers indicated below the strings. The strings are labeled T (Treble), A (Alto), and B (Bass). The fret numbers are: 10 (11) 12 10 12 10 10 12 10 (11) 12 10 12 10. The diagram is divided into two sections, each ending with a wavy line.

D guitars 1 & 2 with Rhythm figure 2 (three times) D5 G5 E5

All— hail— Cae - sar,
All hail Cae - sar.

T 14/15 15 15 15 14/15 15 15 15 15 14/15 15 15 15 14/15 15 15 15
A 15/16 16 16 16 15/16 16 16 16 16 15/16 16 16 16 15/16 16 16 16
B

D G5 E5 D5 G5 E5
 hail, hail.
 B B B B B B B
 T 14 (16) 14 (15) 14 (16) 14 (15) 14 (16) 14 12 14 12 (13) 12 12 12 14 15
 A 14 (16) 14 (15) 14 (16) 14 (15) 14 (16) 14 12 14 12 (13) 12 12 12 14 15
 B 14 (16) 14 (15) 14 (16) 14 (15) 14 (16) 14 12 14 12 (13) 12 12 12 14 15

D5

G5 E5

D5

G5

E5

T 12 15 14(16) 12 15 12 14(16) 12 15 12 14(16) 14 12 14
 A
 B

D

G5

E5

D5

G5

T 10 12 12 12 12
 A
 B 12

T 0 2 2(4) 2 0 2
 A
 B 1 0 3 2 2 0 1 0 3

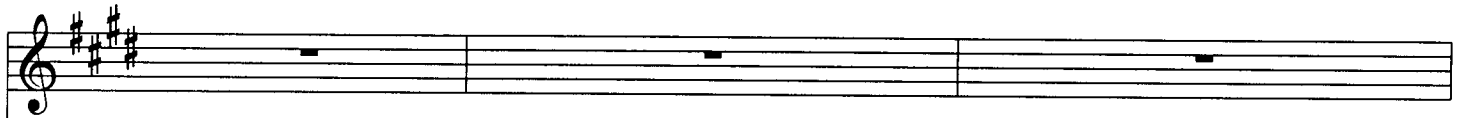
G6 E5

G6 E5

G6 E5

G6

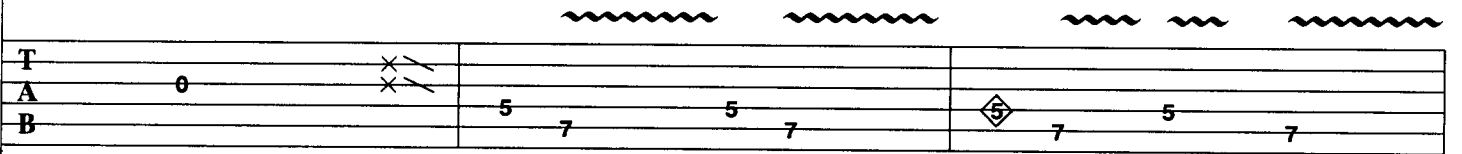
A



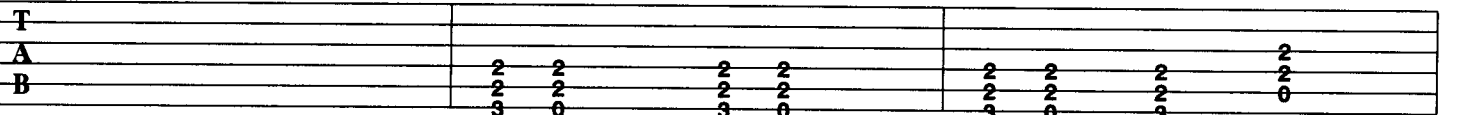
guitar 3

semi-harm.

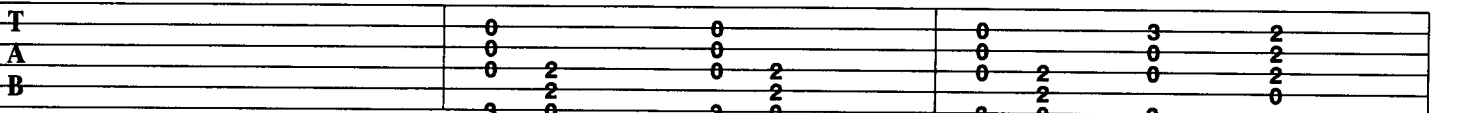
A.H.



guitar 1



guitar 2



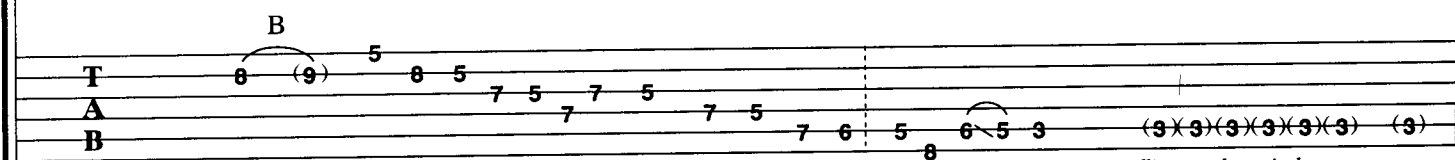


You need eyes— on the back of your head, boy.

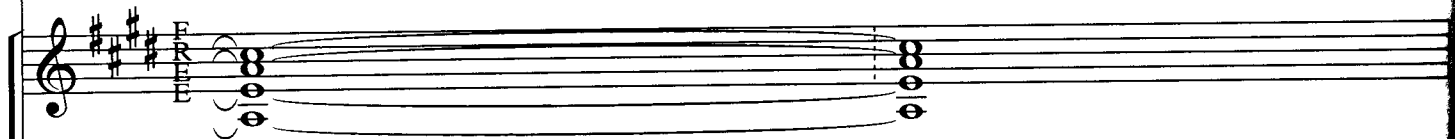
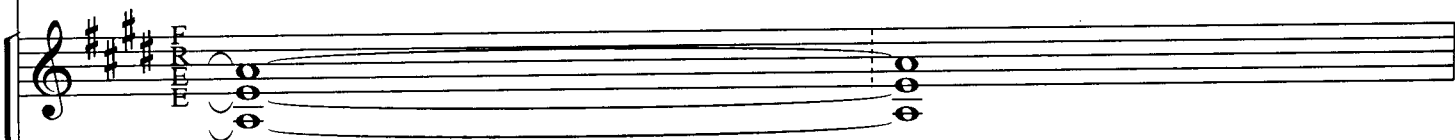
You're dead.



*-----1



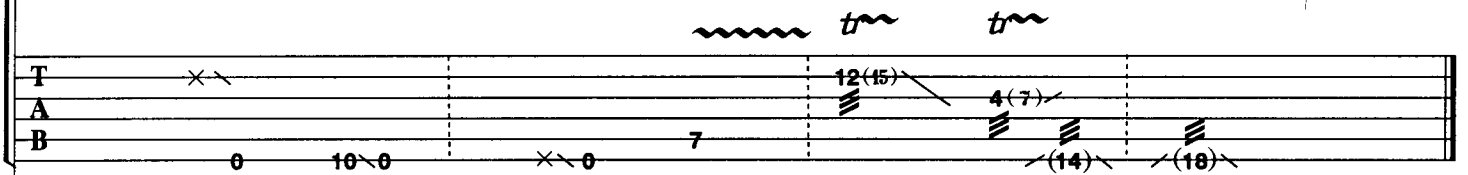
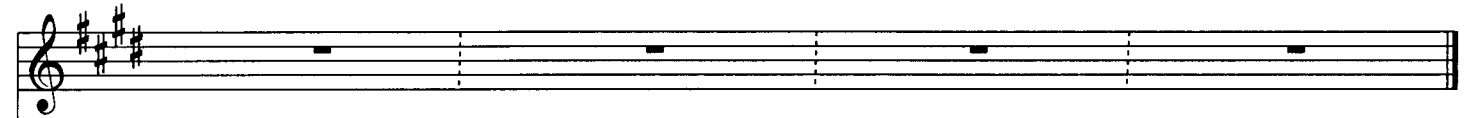
*flip toggle switch.



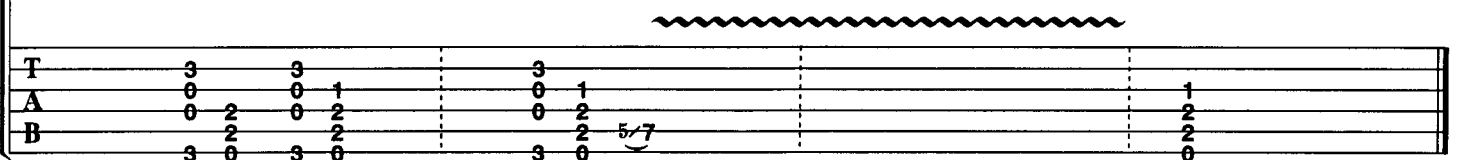
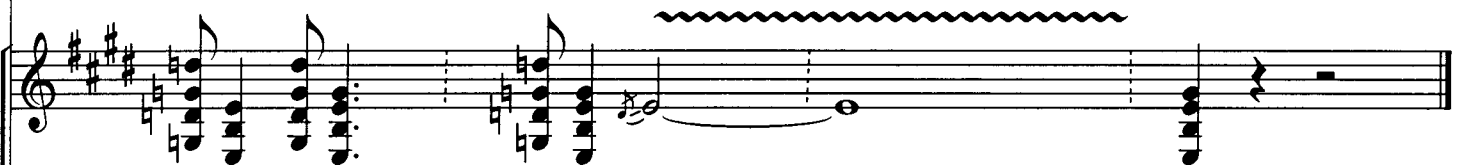
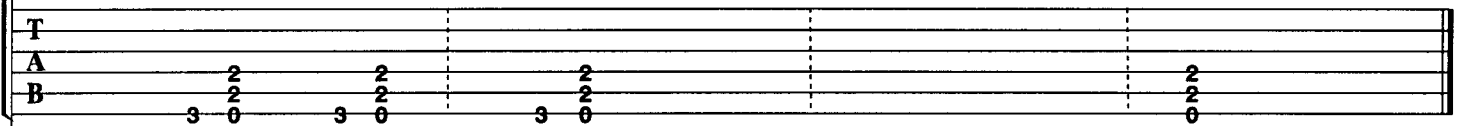
G5 E5

G5 E

G5 E



*slide while trilling and flipping
toggle switch as fast as possible.



LOVE BOMB

MALCOLM YOUNG/ANGUS YOUNG

Moderately ♩ = 118

Intro

G5 D A B5 G5 D

guitar 1

B

T 10 (12) 10 9 7 10 (12) 10

A

B

guitar 2 **f**

T 3 2 2 3 3 3

A 0 0 2 0 0 0

B 3 0 0 0 2 3

A E

T 9 9

A

B

T 2 0 0

A 2 1 1

B 0 2 0

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding guitar chords. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The guitar part is written in standard notation with strings labeled T (treble), A (middle), and B (bass). The chords are indicated by numbers 0-4 on the strings.

System 1:

- Measure 1: Melody (F#4, G#4, A5, G#4, F#4, E4, D4, C4), Chords (T: 2, A: 2, B: 0)
- Measure 2: Melody (B3, A3, G3, F#3, E3, D3, C3), Chords (T: 2, A: 2, B: 0)

System 2:

- Measure 3: Melody (B3, A3, G3, F#3, E3, D3, C3), Chords (T: 0, A: 2, B: 0)
- Measure 4: Melody (B3, A3, G3, F#3, E3, D3, C3), Chords (T: 0, A: 2, B: 0)

guitar 3

end Rhythm figure 1 *f*

T	0	2	2	2	0	0	0	4	0	2			
A	1	2	2	2	1	1	1	4	4	4			
B	2	2	2	2	2	2	2	4	4	4			
	2	0	0	0	2	2	2	2	2	2			
	0				0	0	0	0					

B/A B B/A B E B/A B B/A B

don't scare, no both - er. A where the

B/A B B/A B E

size does - n't mat - ter, come long, short or bad - der.

Pre-chorus

F# A D A E B5
guitars 1 & 2 with Rhythm figure 1

Cruis - ing the sky, let's fly. I'm blow - ing all

F# A D A

night_ and day. O - pen your bays and drop those bombs. a - way.

Chorus

guitars 1 & 2

E A E A E B5 B

Rhythm figure 2

Love_ bomb

guitar 3

Rhythm figure 2a

T 4 0 0 2
A 0 0 0
B 0 0 0

G5 D A

E5 B

G5 D E

end Rhythm figure 2

com - ing on. Love_ bomb.

end Rhythm figure 2a

T 3 2 4 0 0 2 3 2 0
A 3 3 0 0 0 0 3 3 0
B 0 2 0 0 0 0 0 2 1
3 0 2 0 2 0 3 0 0

E5 B G5 D A E5 B to Coda ♯

Love— bomb, get it hard. Love— bomb.

guitar 3 with Fill 1

Guitar solo
B/A B B/A B

B R

D A E B/A B B/A B G5 D A

B

T 4 0 0 2 3 2 2 4 0 0 2
A 0 0 0 0 3 3 2 0 0 0 0
B 3 0 0 0 3 2 2 0 0 0 0

T 3 2 0 9 2 9 9 (10) 9
A 0 2 1 0 2 0 9 (10) 9
B 3 0 2 0 2 0 9 (10) 9

T 9 (10) 7 9 7 7 7 9 x x x 7 7 7 8 x 7
A 9 (10) 7 9 7 7 7 9 x x x 7 7 7 8 x 7
B 9 (10) 7 9 7 7 7 9 x x x 7 7 7 8 x 7

Fill 1
guitar 3

T
A
B

12 7

B/A B B/A B D A E B/A B B/A B

P.M.

T 7 7 7 7 10 (12) 7 10 7 10 9 7 9 7 7 7 9 7 7 (8)

A 7

B 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

G5 D A G5 D ⑥ open E

T 7

A 9 9 9 7 (8) 9 7 9 7 (8) 9 (11) 10 (12)

B 9 9 9 7 (8) 9 7 9 7 (8) 9 (11) 10 (12)

A B G5 D

T 7 10 7 9 (11) 9 7 9 10 10 10 10 9 9 10 9

A 9

B 9

A E G5 D

let ring -----

T 10 10 9 10 (12) 7 7 9

A 9

B 9

A B G5 D

let ring -----1

T 9 7 7 9 7 (8) 9 (11) 10 9 (11) 7 7 9 9 9 9

A5 D/A A A D/A A D/A A

PM. 3

T 8 (10) 5 5 8 7 (9) 7 5 7

guitars 1 & 2 P.M. -----1

T 2 2 2 2 2 3 3 3 2 2 2 3 3 3 2 2 2 3 3 3 2

A 2

B 0

A5 D/A A A D/A A D/A A5

T 5 5 5 5 0 5 7 5 5 7 5 0 5

P.M. -----1

T 2 2 2 2 2 3 3 3 2 2 2 3 3 3 2 2 2 3 3 3 2

A 2

B 0

D.S. al Coda ♦

guitars 1 & 2 G5 D E

guitars 1 & 2 with Rhythm figure 2 & 2a (two times) E5 B G5 D A

Coda

Get, ——— yeah. Love — bomb, a com - in' on, —

guitar 3

T A B

7 9 9 9 7 7 7 7 7

E5 B G5 D E E5 B

Love — bomb, — I'll get it through. — Love — bomb,

T A B

10 (11) 7 7 7 12

G5 D A E5 B G5 D E

ah, get it hard. — Love — bomb, yeah ——— oh.

8 —————

T A B

10 12 12 B B 21 (23) 21 (23) 21 19 21

guitar 1

Rhythm figure 3

E5

B5

end Rhythm figure 3

guitar 1

Rhythm figure 3

A love bomb, love — bomb — er.

guitar 3

B B B

10 (12) 10 10 (12) 7 10 7 0 (11) 7 9 7

guitar 2 Rhythm figure 3a

end Rhythm figure 3a

T 4 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

guitars 1 & 2 with Rhythm figures 3 & 3a (three times)

E5

B5

Love — bomb, love — bomb — er.

rake ----

T 7 7 10

A x x 9 9 9 9

B

E5

B5

Love bomb, — love bomb — er.

8 -----

let ring -----

B B B B B B B

19 19 22 (24) 19 22 19 22 22 22 22 22 22 22

T 21 (23) 21 (23) 21 (23) 21 (23) 21 (23) 21 (23) 21 (23)

A

B

E5 B5

B

guitar 1

Love bomb,- love bomb - er.

8va

T 22 10 (12) 7 10 (12) 7 12 (14) 10 (11) 12

A (23)

B

guitar 2

T 4 4 4 0

A 4 4 4 0

B 2 2 2 0

rit.

E5

B

G5 D

E

E5

Yeah.

8

loco

gradual pick slide

T 15 (17) 12 15 (17) 15 12 15 14(16) 15 15 0

A

B

T 4 0 0 2 3 3 2 1

A 0 0 0 2 0 0 2 2

B 3 0 0 0 3 0 0 0

WHISKEY ON THE ROCKS

MALCOLM YOUNG/ANGUS YOUNG

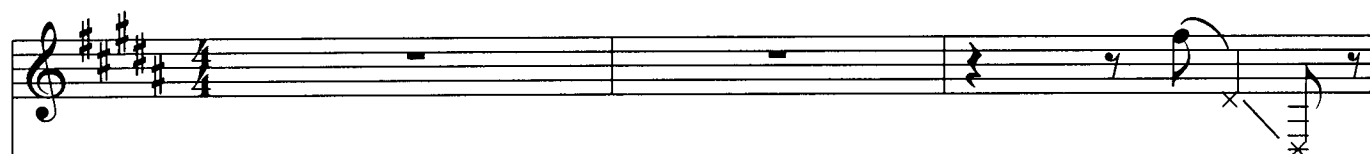
Moderately
Intro

B5

G5

D/F# E5

G5



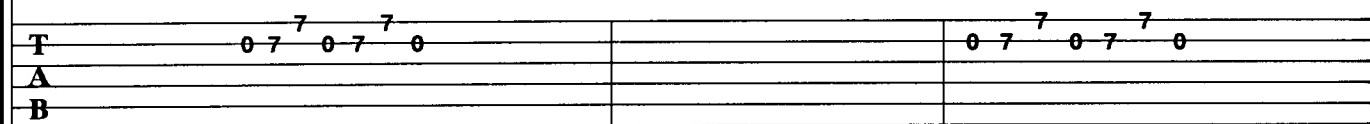
Ooh,— yeah.



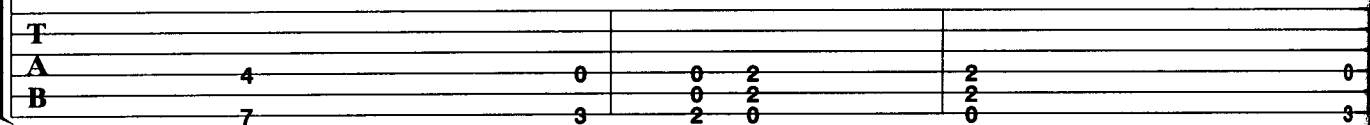
guitar 1

Riff A

end Riff A



guitar 2

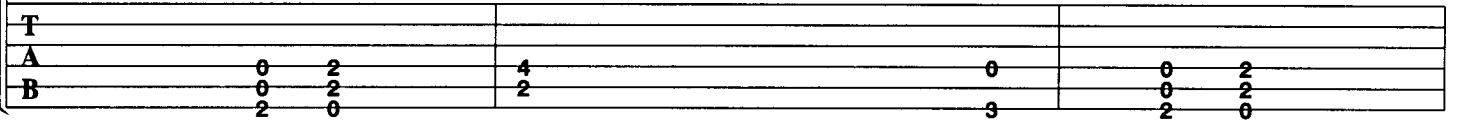
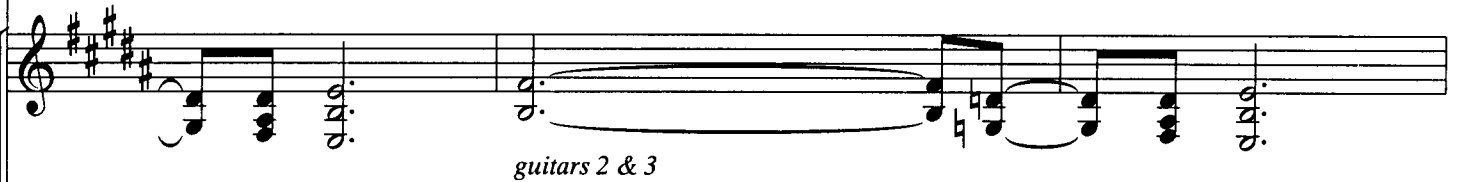
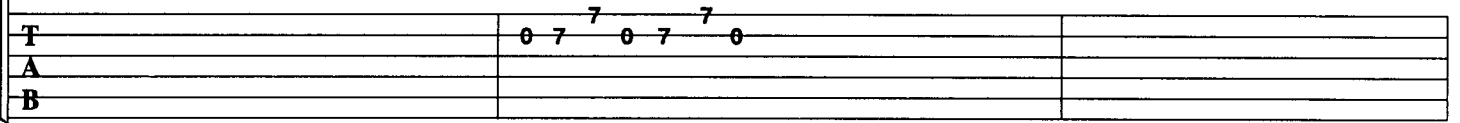
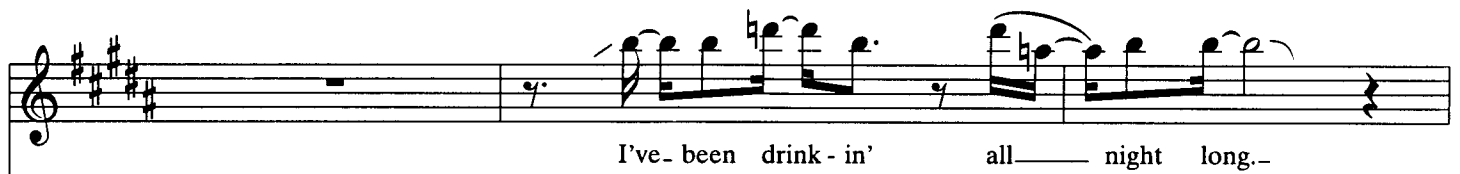


D/F# E5

B5

G5

D/F# E5



E5

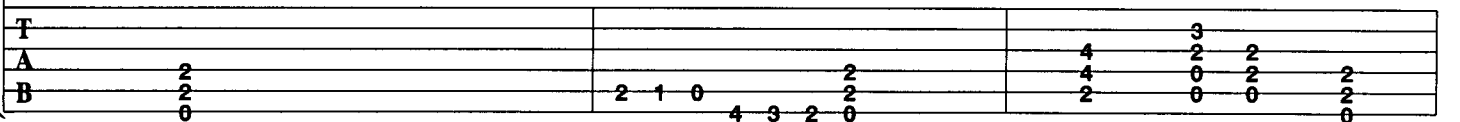
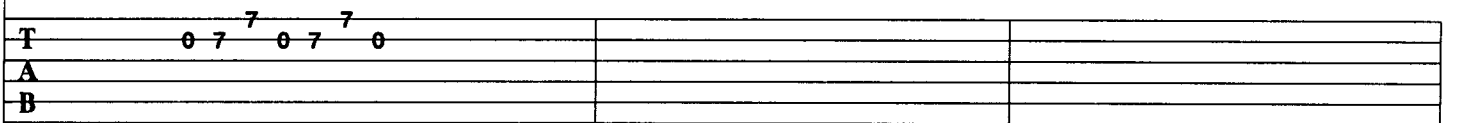
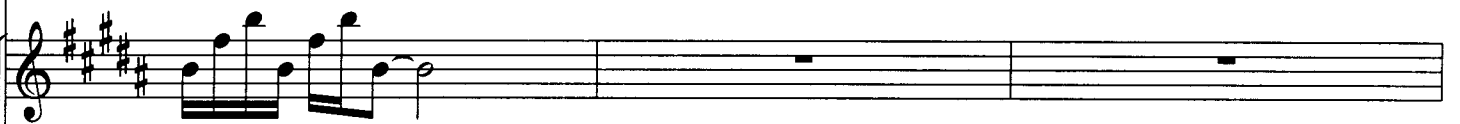
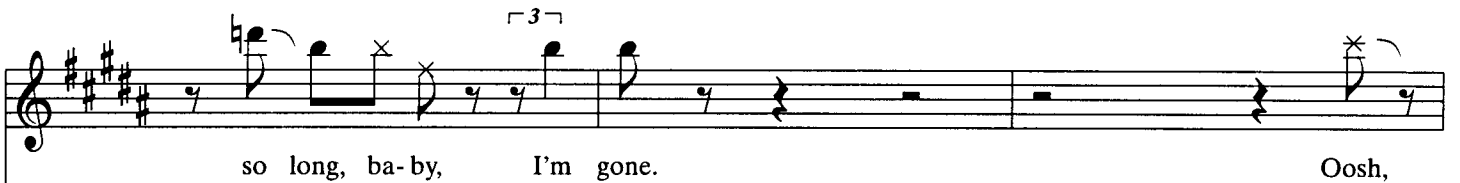
N.C.

E5

B5

D5 A5

E5



B5 D5 A5 E5 B D5 A5 E5 B5 D5 A E5

guitar 1 tacet

yeah.— A - well,—

P.M.

T		3		(4)	3		3	(2)
A	4	2	2	4	2	2	4	2
B	4	0	2	4	0	2	4	0
	2	0	0	2	0	0	2	0

***Verse**

B5 D5 A5 E5 B5 D5 A5 E5 B5 D5 A5 E5

1. Blood - y Mar - y give-me shiv-ers from a shot. Set up the shoot - ers, it's
 2. See additional lyrics

P.M. P.M.

T		3		3		3
A	4	2	2	4	2	2
B	4	0	2	4	0	2
	2	0	0	2	0	0

**guitars 2 & 3 play repeat simile*

B5 D5 A5 E5 B5 D5 A5 E5 B5 D5 A5 E5

time for a drop. Give me old Ja - mai - ca, run - nin' we come.—

P.M. P.M. P.M. P.M. P.M. P.M.

T		3		3		3
A	4	2	2	4	2	2
B	4	0	2	4	0	2
	2	0	0	2	0	0

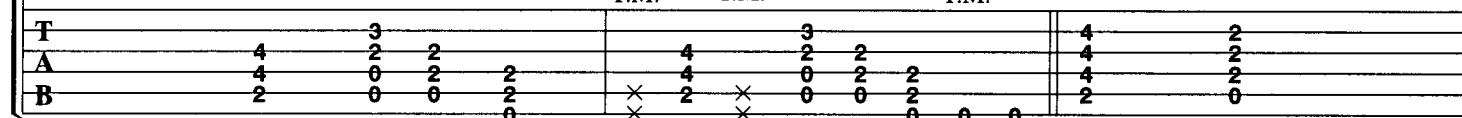
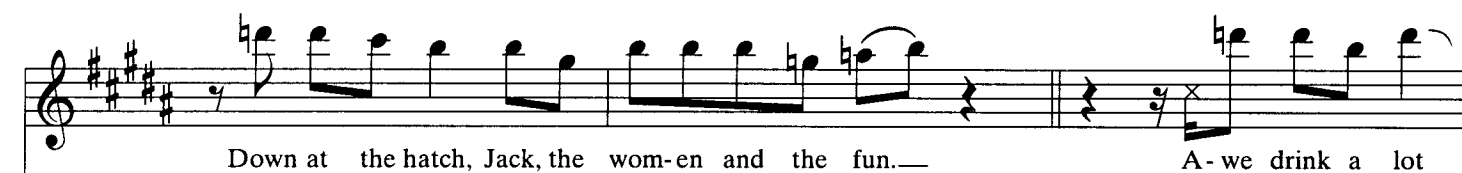
(0) (0)

Pre-chorus

B5 D5 A5 E5

B5 D5 A5 E5

B A



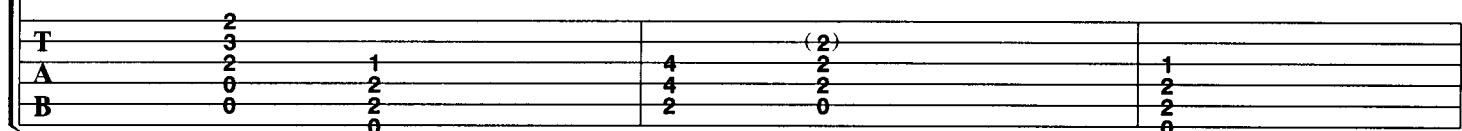
D

E

B5

A

E



Chorus

N.C.

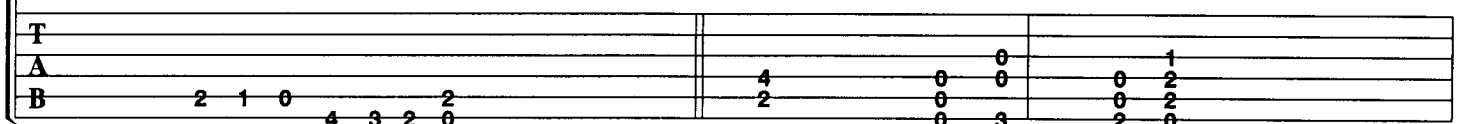
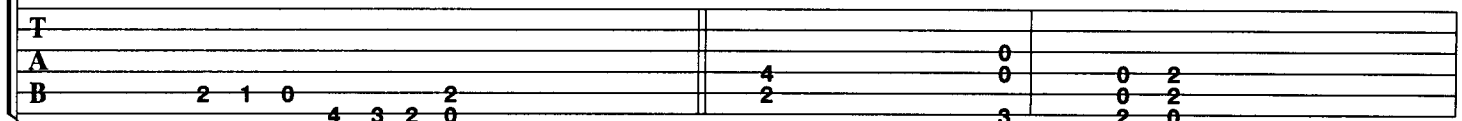
E5

B5

G5

D/F# G

guitar 1 with Riff A (four times)



G5 D/F# E

B5
guitar 2 with Rhythm figure 1

shot. Whis- key on the rocks,

end Rhythm figure 1

T A B

0 0 0 1

2 0 0 2

2 0 0 2

0 3 2 0

T A B

1 0 0 4 4 4 4 0 0

2 0 0 4 4 4 4 0 0

0 0 3 2 0 2 2 0 3

D/F# E

G5 D/F# E

e - lix - ir from the top. Come on!

T A B

0 2 2 2 2 0 0 0 2

0 2 2 2 2 0 0 0 2

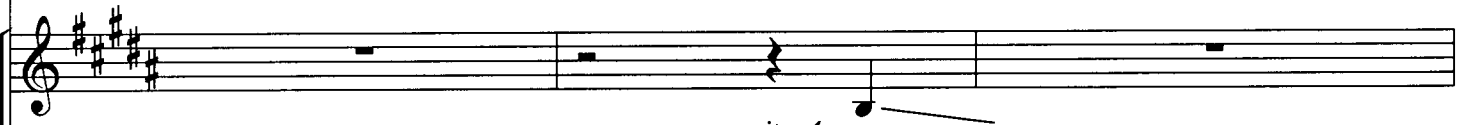
2 0 0 0 0 0 3 2 0

Interlude

B5 D5 E5 A5 B5 D5 E5 A5 B5 D5 E5 A5 B5



'Cause I'm— sev-en— sheets to the wind.

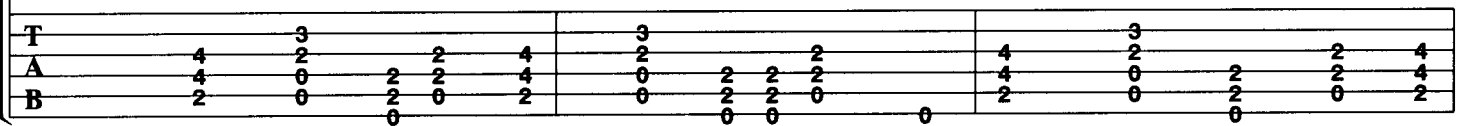


guitar 4



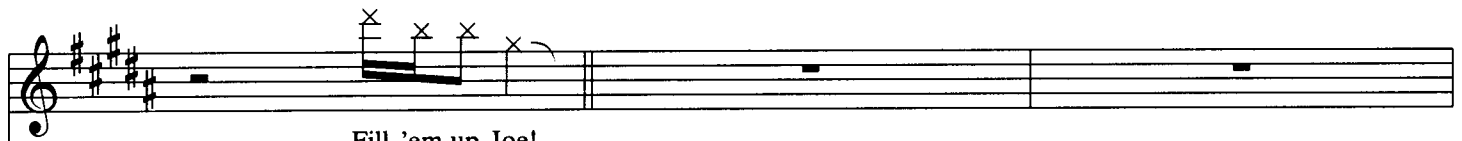
guitars 2 & 3

P.M.



Guitar solo

D5 E5 A5 B5 D5 E5 A5 B5 D5 E5 A5

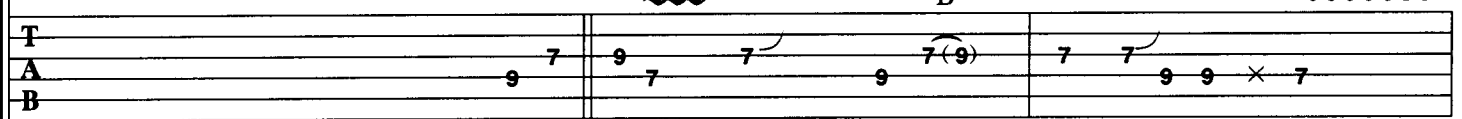


Fill 'em up, Joe!



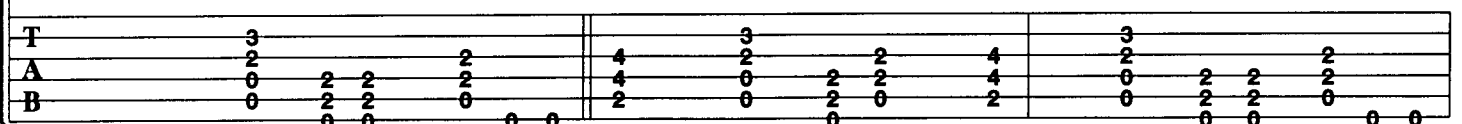
P.M.

B



P.M.

P.M.



B5

D5

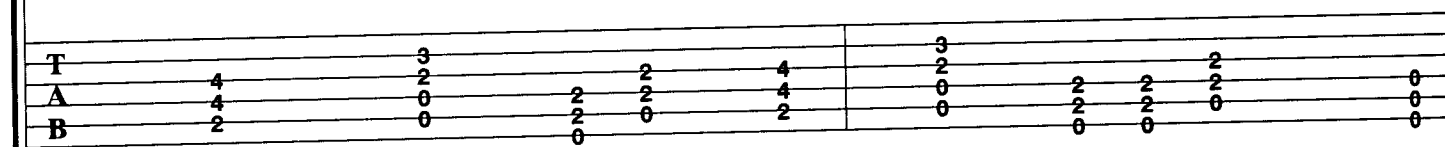
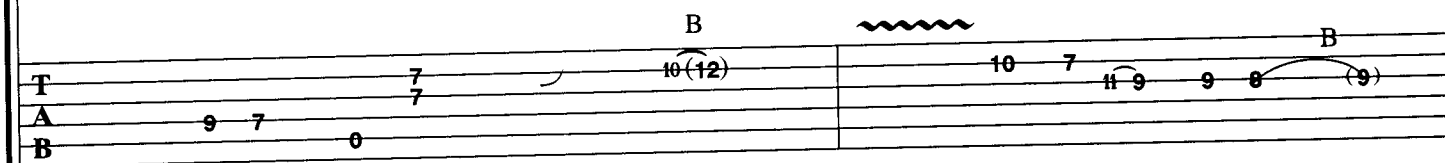
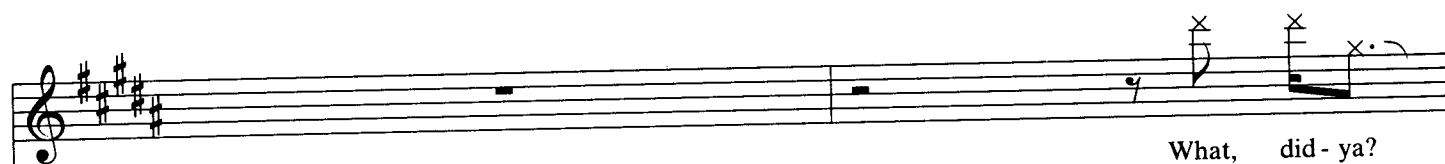
E5 A5

B5

D5

E5

A5



B5

D5

E5

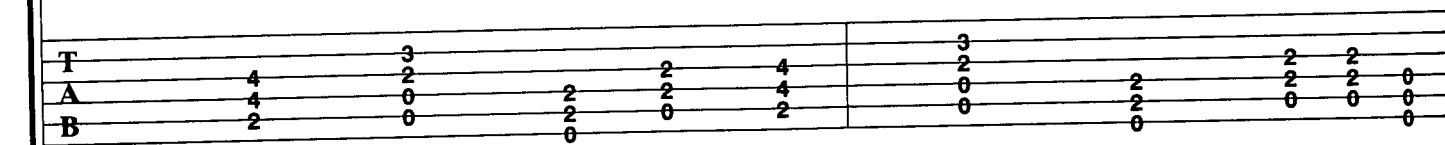
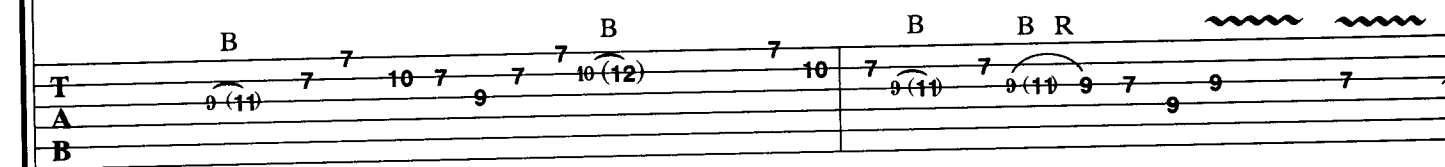
A5

B5

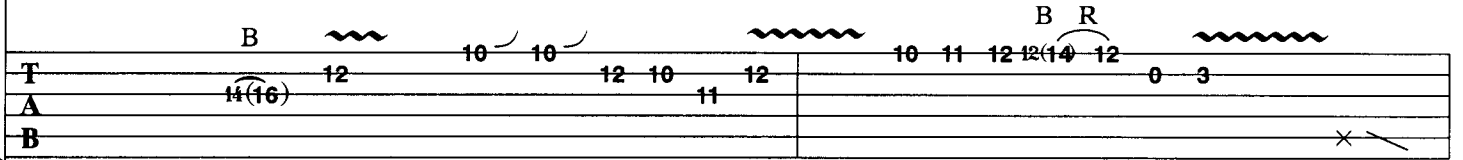
D5

E5

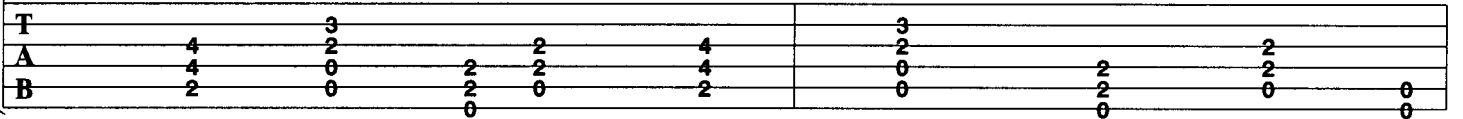
A5



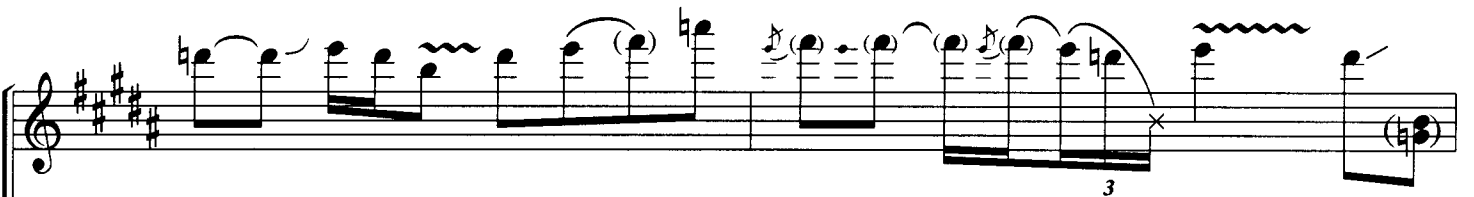
B5 D5 E5 A5 B5 D5 E5 A5



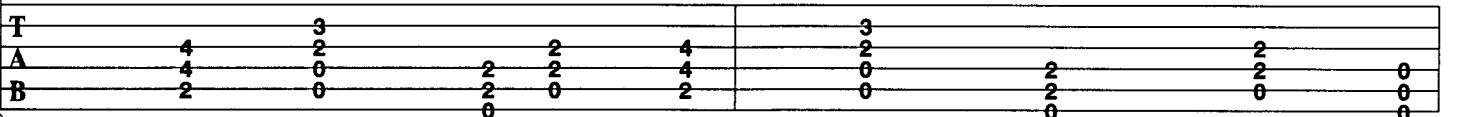
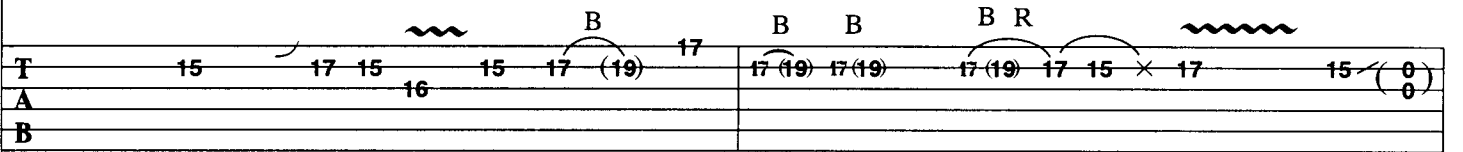
let ring -----4



B5 D5 E5 A5 B5 D5 E5 A5



hold bend -----4



B

D5

E5 A5

B5

D

E5

A5

gradual bend

3

B

10 (12) 10 (12)

T 12 0 12 0 10 0 9 0 7 9 7 10 (12)

A

B

let ring ... let ring ...

T 4 4 3 3 2 2 2 4 2 3 2 2 0 0 0 0 0 0 0 0

A 4 4 0 0 2 2 2 4 0 0 0 0 0 0 0 0 0 0 0 0

B 2 2 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0

E5

N.C.

E5

Whis - key on the

B

T 12 15 12 14 12 14 (16) 14 12 0 14 12 12

A 14 14 12 12

B

T

A 2 2 2 2 0 2 1 0 4 3 2 0 0

B 2 2 2 2 0 2 1 0 4 3 2 0 0

B5 G5 D/F#E5 G5

rocks, a dou- ble or a shot.

B

12 (14) 12 10 12 10 12 10

T A B

D/F# E

Outro

B

D5

E5

A5

B5

I'll take a

P.M.

guitars 2 & 3

D5

E5

A5

B5

D5

E5

A5

B

whis - key on the rocks.

P.M.-----

rake

B

B

B

let ring -----

138

D5 E5 A5 B5 D5 E5 A5 B5

An - oth - er whis - key on the rocks.—

T 7 7 7 7 7 7 10 7 10 9 9 7 0 (10) 7 0 (10)

A 9 9 9 9 9 9 8 9 9 9 9 9 9 9

B

Rhythm figure 2 *let ring*

Tablature for Rhythm figure 2:

	3						3	3						
T	3				2		4	4	2	2	2	2	4	
A	0	2	2	2	2	0	4	4	0	0	2	2	4	
B	0	0	0	0	0	0	2	2	0	0	0	0	2	

[illegible]

end Rhythm figure 2

-----1

T 3 2 2 2

A 0 0 0 0

B 0 0 0 0

D5

E5

A5

B5

D5

E5

A5

B5

guitar 1 with Riff B (three and a half times)

Keep it com - in' on the rocks.

8

B

D5

E5

A5

B5

D5

E5

A5

B5

Ah, pour me a dou - ble, here comes

8

pick slide

hold bend -----

hold bend

16

B

B

B

B

R

B

B

B

B

Riff B

guitar 1

140

D5 E5 A5 B5 D5 E5 A5 B5

trou - ble. —
(Whis-key on the rocks.)

hold bend ...4

B B B B B B B

T (19) 16(17) 16 16(17) 16 16(17) 16 16(17) 16 16(17) 16 16(17) 16 16(17) 16

A

B

D5 E5 A5 B5 D5 E5 A5 B5 D5 G D/F#E5

guitar 1 with Fill 1

A whis- key on the rocks.

T 16(17) 12 10 12 10 12 12 12 15(17) B

T 4 4 3 3 2 2 4 3 0 0 2 0 2 0 3 0 2 0

A 4 4 0 0 2 2 4 0 0 0 0 2 0 3 0 2 0

B 2 2 0 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0

Fill 1

guitar 1

T

A

B

Who.

loco

pick slides

B B

T 15 (17) 15 (17) 15 12 14 11 15 14 12 14 12

A

B

*fret noise produced by sliding fret hand up fingerboard.

B

B B B B R B P.M. *let ring*

T 9 (10) 9 (10) 9 (10) 9 (10) 9 7 9 7 (8) 9 9

A 9 (11) 9 (11) 9 (11) 9 (11) 9 7 9 7 (8) 9 9

B

8 8 8

9 9 9

9 9 9

7 7 7

Additional lyrics:

2. Drinking Mai Tai, Singapore Sling.
Beam me up, Jim, it's time to come in
I'll have one more afore ye close up the door,
It's on the house, Mac, it's whiskey galore.

Pre-chorus:
We drink a lot, that demon drop,
This one's on me, here's mud in your eye.

BALLBREAKER

MALCOLM YOUNG/ANGUS YOUNG

Moderately fast

Intro

Bm A G A G E Bm A G6add2

guitar 1 with slightly distorted tone, with fingers

T	3	2	2	0	2	0	3	2	2	0
A	4	2	2	0	2	0	4	2	2	0
B	2	0	0	3	0	3	2	0	0	3

guitar 2 with clean tone, with fingers

T							2	2	2	2
A							0	0	0	0
B							0	0	0	0

A G E5

with distortion and pick

T	2	0								
A	2	0								
B	0	3	2	0					2	2

with distortion

with pick

T	2	0								
A	2	0								
B	0	3	2	0					2	2

guitars 1 & 2 with Rhythm figures 1 & 1a
(three times)

6

Rhythm figure 1

end Rhythm figure 1

Rhythm figure 1a

end Rhythm figure 1a

Verse

G5 E5 G5 E5 G5 E5

*guitars 1 & 2 with Rhythm figures 1 & 1a (three times)

1. Break - in' balls, — bang - in' the walls, — work hard and tough, —

2. See additional lyrics

*guitars 1 & 2 play repeat simile

G5 E5 G5 E5 G5 E5

— and I want some rough. Un - pack my bags — and take a drag. —

G5 E5 G5 E5

— When bang on nine, — and I'm dead on time.

P.M.

Pre-chorus

G5

D

A5

E5

G5

D

O - pen up — the door — and

T 3 3 3 3 2 2 3 3 3 3 2 2 3 3 3 3 2 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 0 0 0 0 0 0 0 0 3 3 3 3 0 0

P.M. P.M.

T 3 3 3 3 2 2 3 3 3 3 2 2 3 3 3 3 2 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 0 0 0 0 0 0 0 0 3 3 3 3 0 0

A5 E5

G5

D

A5 E

lay up - on — the floor. She o - pen her o - ver - coat —

T 2 2 2 2 2 2 3 3 3 3 2 2 2 2 2 2 2 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 3 3 3 3 0 0 0 0 0 0 0 0

P.M. P.M. P.M. P.M.

T 2 2 2 2 2 2 3 3 3 3 2 2 2 2 2 2 2 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 3 3 3 3 0 0 0 0 0 0 0 0

G5

D

G5

D

G5

D

A - liv - in' out — her dreams, —

P.M.

P.M.

G5

D

G5/D

D

G5/D

D

rip - pin' off — my jeans. —

P.M.

P.M.

G5

E

G5

E5

Ball - break - er!_____

guitar 3

guitars 1 & 2

guitar 3

guitars 1 & 2

Guitar solo

G5

E

C5

A5

C5

A5

(2nd time only) Ball - break - er!_____

guitar 3

guitars 1 & 2

guitars 1 & 2

guitars 1 & 2

C5 A5
guitars 1 & 2 with Rhythm figure 2 (two times)

hold bend -----

B B B B

T 8 (9) 8 (9) 8 (9) 8 8 (9) 7 5 5 8 7 5

A

B

C5 A5 C5 A5

P.M.

B B B B

T 8 (10) 5 8 (10) 5 5 0 5 8 (10) 8 (10) 8 5 8 (10) 8 5 8 5

A 7

B

G5 D5 C5 D5 C5 A5

3

B P.M. P.M.

T 7 (9) 7 5 7 5 7 7 5 7 5 7 7

A

B 7 7

T 5 7 7 5 7 5 2 2

A 5 7 7 5 7 5 2 2

B 5 5 5 3 0 5 3 0 0 0 0 0

C5

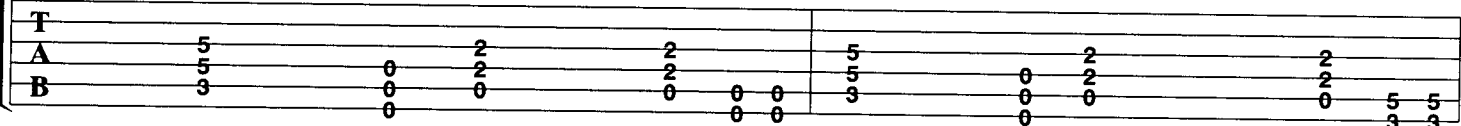
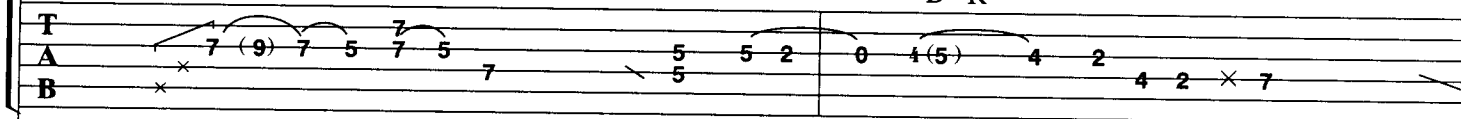
A5

C5

A5

rake*rake* B R

B R



G5

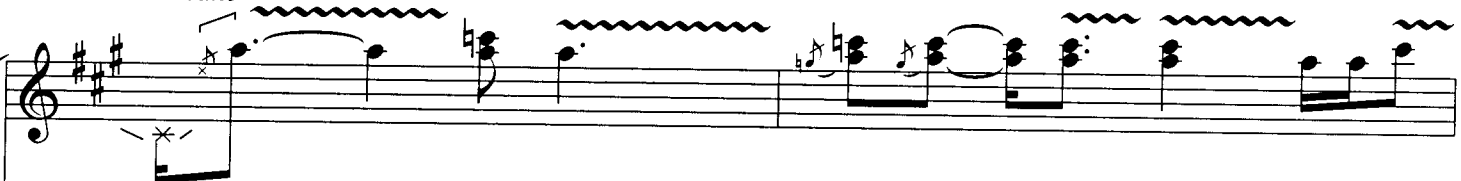
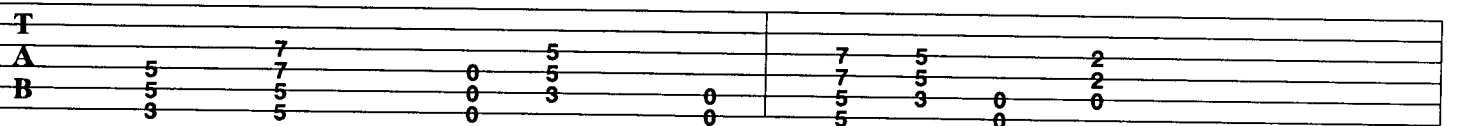
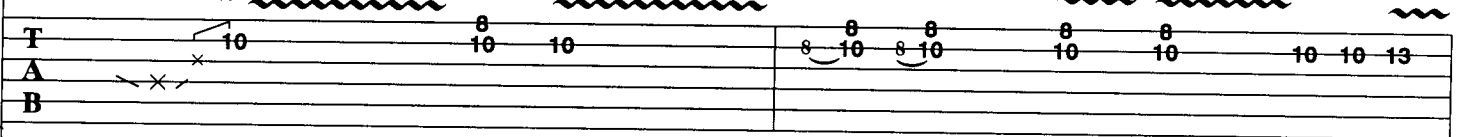
D5

C5

D5

C5

A5

rake*rake*

G5

D

G5

D

G5

D

T 13 10 13 10 13 10 13 10 10 13 10 13 10 13 10 13

A 10 (13)

B 10 7

*rapidly alternate between A & C while tremolo picking.

T 3 3 3 3 2 2 3 2 3 2

A 2 0 0 0 0 0 0 0 0 0

B 0 3 3 3 3 0 3 0 3 0

G5

D

G5

D

G5

D

T 10 10 B (13(15)) B (13(15)) 10 B (13(15))

A 13 10 13 10 12 12 10 12

B 12 12 10 12

T 3 3 3 3 2 2 3 2 3 2

A 0 0 0 0 0 0 0 0 0 0

B 0 3 3 3 3 0 3 0 3 0

G5

D

G5

D

G5

D

hold bend -----

	B R										B			B			B		
T																			
A	10	10								12	13	12	10	12	10	12	(14)	12	(14)
B	10		12	12	12									12					

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line.

T	3	3	3	3	2	2		2		2		2
A	3	3	3	3	3	3	3	3	3	3	3	3
B	0	0	0	0	0	0	0	0	0	0	0	0
	3	3	3	3	0	0		0		0		0

G5

D

G5 D

G5 D

	B	B	B	B	B	B	B	B
T	13	13	13	13	13	13	13	13
A	12(14)	12(14)	12(14)	12(14)	12(14)	12(14)	12(14)	12(14)
B								

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

T	3	3	3	3	2	2	2	2		
A	3	3	3	3	3	3	3	3	3	
B	0	0	0	0	0	0	0	0	0	
	3	3	3	3	0	0	0	0	0	

*Bm A
guitar 2 with Rhythm fill 1 *simile*
(three and a half times)

A G E5

Bm A

G

guitar 1

*bass plays E for next six measures.

A G E5

Bm A

G

tr

tr

P.M.

B B B B B

*pluck ① string with middle finger of pick hand.

Rhythm figure 3

Rhythm fill 1

guitar 2

let ring --

A G E5 Bm A G

3

B B B B R B

T 2(4) 2(4) 2(4) 2(4) 2 0 2 (4) 0 4 0 0 4

A 2(4) 2(4) 2(4) 2(4) 2 0 2 (4) 0 4 0 0 4

B 0 0 0 0 0 0 0 0 0 0 0 0

end Rhythm figure 3

T 2 0 3 2 2 0

A 2 0 4 2 2 0

B 0 0 2 2 2 0

A G5 E5

guitar 2 with Rhythm fill 2

hold bend

B B B

pick slides

T 0 x 0 0 0 0 0 10(12) 10(12) 10(12)

A 0 0 0 0 0 0 10(12) 10(12) 10(12)

B 0 0 0 0 0 0 10(12) 10(12) 10(12)

T 2 0 0 0

A 2 0 2 0

B 0 3 2 0

Rhythm fill 2

guitar 2

T 2 0 0 0

A 2 0 2 0

B 0 3 2 0

Chorus
G5

E5

G5

E5

guitar 3 tacet

Wreck - in' ball,

let it roll. _____

guitar 1

guitar 2

P.M.

P.M.

G5

E5

G5

E5

You are— a—

ball - break - er. _____

Rhythm figure 4

The musical score for 'Whip-Pin' is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is D major (F# C# G# D). The guitar part features a melodic line with a bridge section. The bass part provides a steady accompaniment. The drum part includes a bridge section with a different rhythm. The lyrics 'Build - in' steam, a - whip - pin' cream.' are written below the guitar staff. The score is labeled 'end Rhythm figure 4' at the end of the bass and drum parts.

Guitar Staff:

Chords: G5, E5, E, E5, G5, E5

Lyrics: Build - in' steam, a - whip - pin' cream.

Bass Staff:

end Rhythm figure 4

Drum Staff:

end Rhythm figure 4

The musical score is for the song "E - you are a ball - break - er." It is written in E major (indicated by four sharps: F#, C#, G#, D#) and 4/4 time. The score consists of four staves: a vocal line, a guitar line, a bass line, and a double bass line.

Vocal Line: The melody is simple and matches the lyrics. The lyrics are "E - you are a ball - break - er." The notes are: E (quarter), you (quarter), are (quarter), a (quarter), ball (quarter), break (quarter), er. (quarter).

Guitar Line: The guitar part features a G5 chord at the beginning, followed by an E5 chord, and then a G5 chord. The melody is played on the high strings, with a triplet of eighth notes in the first measure.

Bass Line: The bass line provides a steady accompaniment, primarily using the root notes of the chords (E, A, B) and some octaves.

Double Bass Line: The double bass line follows a similar pattern to the bass line, using the root notes of the chords (E, A, B) and some octaves.

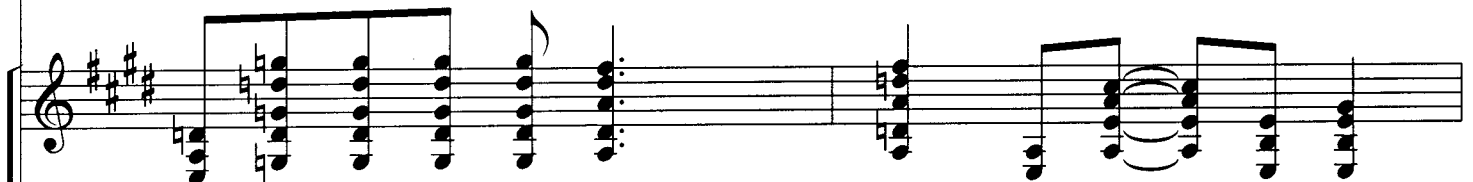
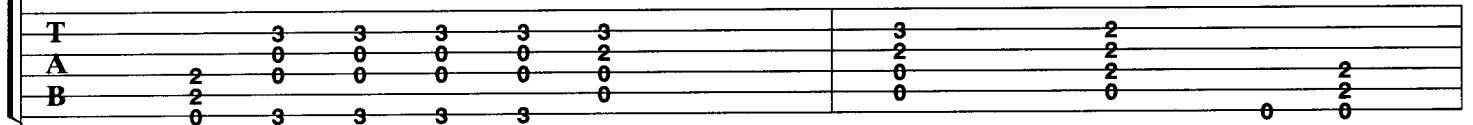
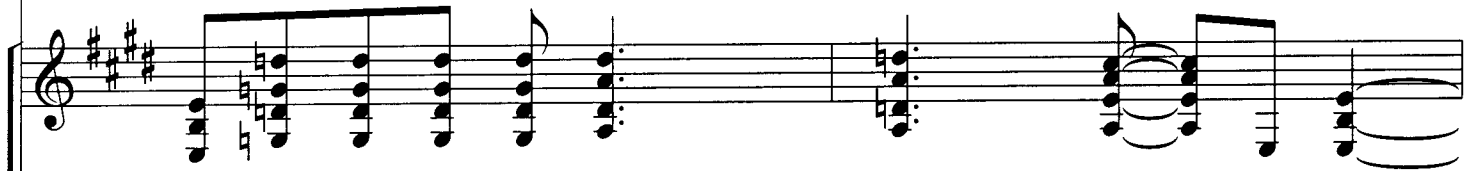
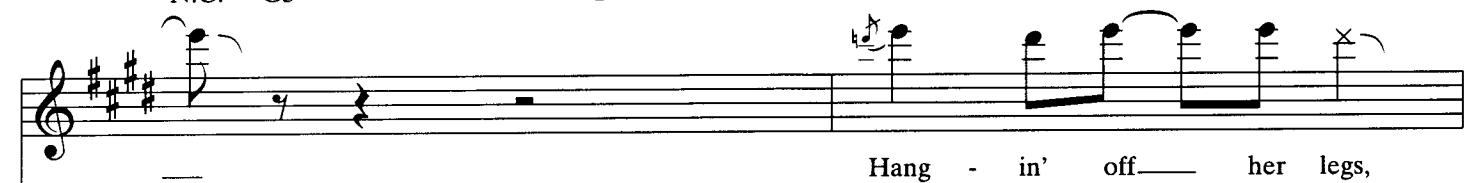
Pre-chorus
N.C. G5

D

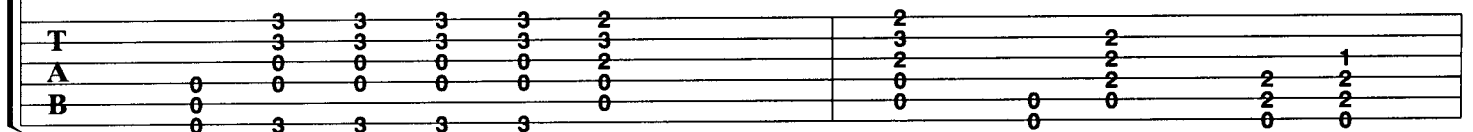
A

E5

E



P.M.



N.C. G5

D

A

E5

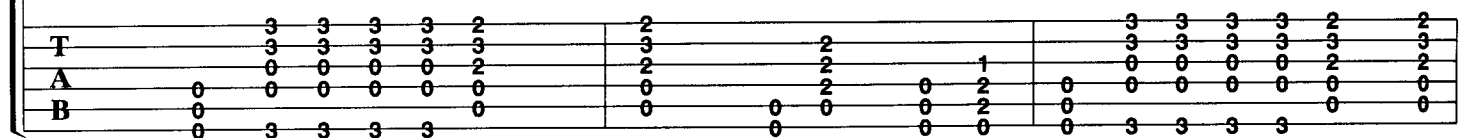
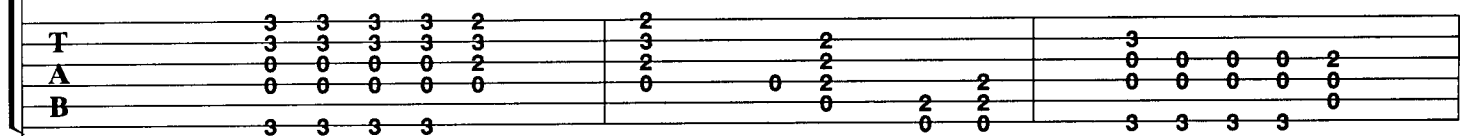
E

G5

D



Partial P.M.:+1



hand — went for — my throat. As

G5 D G5 D G5 D G5 D G5 D G5 D

I be - gan— to choke,— “A - hon - ey, shoot— your load.”

let ring -----

let ring -----

Chorus

G5 E5
guitar 1 with Rhythm figure 4 (two a half times)

G5

E5

E E5

You are a ball - break - er.

guitar 2

Rhythm figure 5

end Rhythm figure 5

T	3	1	0	0	3	1	0	0
A	0	2	0	0	0	2	0	0
B	0	2	0	0	0	2	0	0

G5 E5
guitar 2 with Rhythm figure 5 *simile* (five times)

G5

E5

E

E5

You are a ball - break - er.

guitar 3

pick slide -----1

T								
A								
B								

Outro

G5

E5

G5

E5

guitar 1 with Rhythm fill 3 (seven times)

T	8	7
A		
B		

Rhythm fill 3

guitar 1

T	3				
A	0	2	2	2	2
B	0	2	2	2	2

Ball - break - er!





The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a melodic line with a descending scale and a series of trills. The vocal part features a melodic line with a descending scale and a series of trills. The score is divided into two systems, each with a guitar staff and a vocal staff. The guitar staff is labeled with "G5" and "E5" above the staff. The vocal staff is labeled with "T" and "A" above the staff. The guitar part includes a series of trills (tr) and a descending scale. The vocal part includes a series of trills (tr) and a descending scale. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a 4/4 time signature.

G5 E5 G5 E5 Bm A G

guitar 1 with Rhythm figure 3 *simile*
(seven times)
guitar 2 with Rhythm fill 1 *simile*
(seven times)

Ball - break - er! _____

T 5 (0) 9 (0) 10 (0) 10 (0) 12 (0)

A    

B

**rapidly alternate between fretted note and open ② string while tremolo picking.*

A G E5 Bm A G A G E5

Ball - break - er!

T 12(0) 18(0) 16(0) 17(0) 17(0)

A

B

Bm A G A G E5 Bm A G

Ball - break - er! _____

T × 15 15 15 14 14 14 12 14

A × 16 16 16 16 14 14 14 12 14

B

A G E5 Bm A G A G E5

Ball - break - er! _____

rake

rake

T (14) 12 12 14 15 15 14 14 14 12 14 12 14 12

A 14 12 (13) 14 14 12 14 16 16 14 14 14 12 14 12

B 14 14 14 14 14 14 14 14 14 14 14 14 14 12

* ⑤ string sounds sympathetically.

Bm A G A G E5

Ball - break - er! —

B B B B B B B B B B

T 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 15 (17) 12

A

B

Bm A G A G E5 Bm A A5 A G

P.M. P.M.

B

T 15 14 14 12 14 12 (13) 14 12 14 11 14 12 12 10 9

A 16 14 14 12 14 12 (13) 14 12 14 11 14 12 12 10

B

guitar 1

guitar 2

T 3 2 2 0

A 4 2 2 0

B 0 2 2 0

0 0 0 0 3 0

Bm A

G

Bm A

G5

T
A
B

T
A
B

guitars 1 & 2

G5add6

E5

T
A
B

The musical score consists of two systems. The first system features a guitar part on a single staff and three vocal staves labeled T (Tenor), A (Alto), and B (Bass). The guitar part is in E major and contains a complex, fast melodic line with many accidentals. The vocal parts have lyrics written below them. The second system continues the guitar part and the vocal parts, with the B part having numerical figures (2 0, 2 0, 2 0) written below the staff.

Additional lyrics

2. Engine roll, time to go.
 A razorback, a hog attack.
 A-buildin' steam, a-whippin' cream.
 She likes a fat smokin' stack.

Pre-chorus:

Hangin' off her legs,
 She threw me on the bed.
 Her hand went for my throat.
 As I began to choke,
 She said, "Honey, shoot your load."

CAUGHT WITH YOUR PANTS DOWN

MALCOLM YOUNG/ANGUS YOUNG

Moderately fast

Intro

E/G#

A5

A#°(no3rd)

E5/B

A5 G#5 G5

E/G#

A5

A#°(no3rd)

guitar 1

P.M.---+ P.M.---+ P.M.---+ P.M.---+ *let ring--+* P.M.

guitar 2
Partial P.M.-----

E5/B A5 G#5 G5 E/G# A5 A#°(no3rd) E5/B A5 G#5 G5

let ring--+

P.M.---+

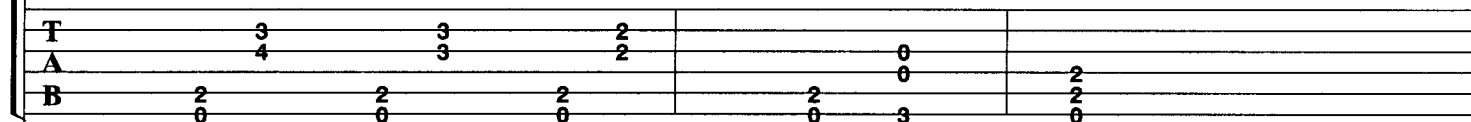
E5 Bm

E5 B \flat

E5 A

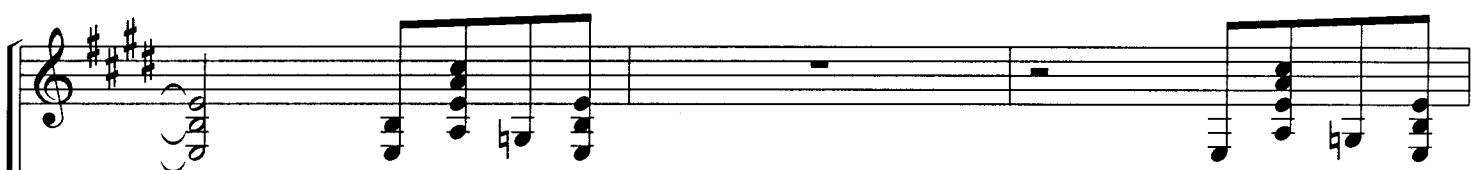
E5 G

E5



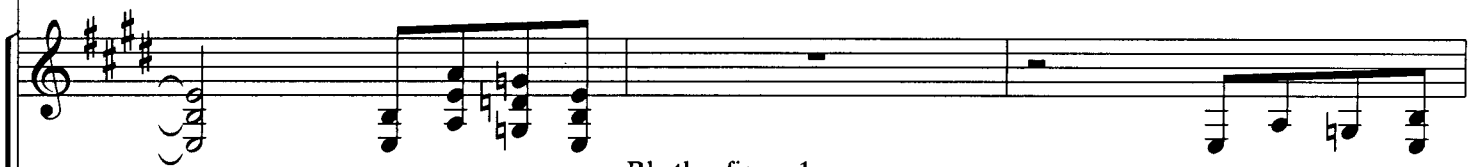
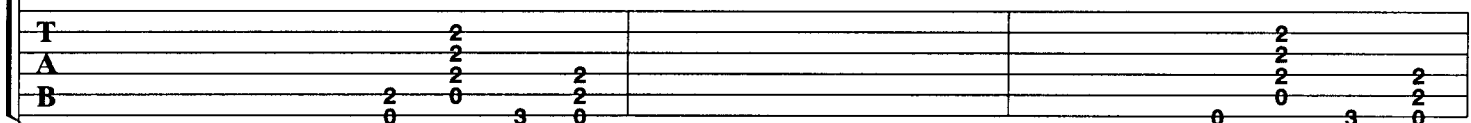
A G5 E5

A G5 E5



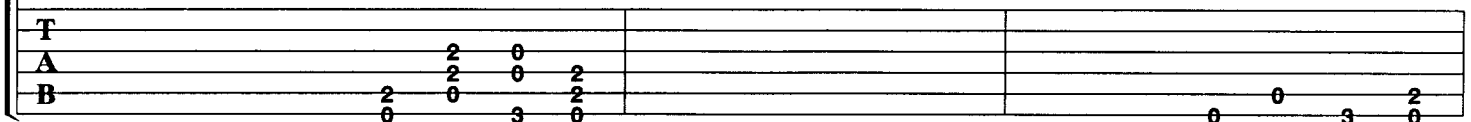
Rhythm figure 1

end Rhythm figure 1



Rhythm figure 1a

end Rhythm figure 1a

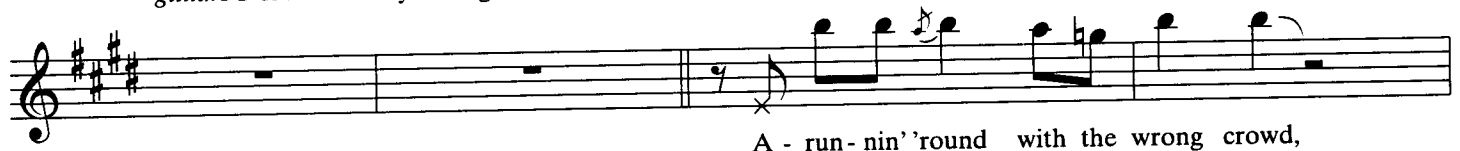


Verse 1

A G5 E5
guitars 1 & 2 with Rhythm figures 1 & 1a

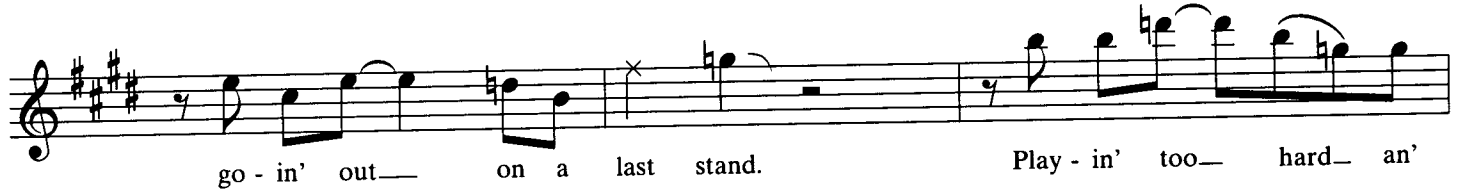
guitars 1 & 2 with Rhythm figures 1 & 1a (four times)

A G5 E5



A - run - nin' 'round with the wrong crowd,

A G5 E5

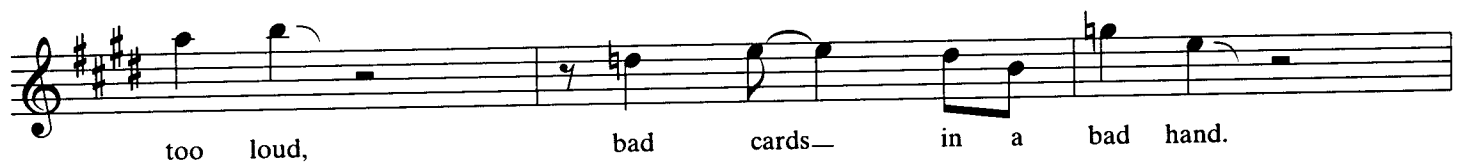


go - in' out— on a last stand.

Play - in' too— hard— an'

A G5 E5

A G5 E5



too loud,

bad cards—

in a bad hand.

A G5 E5

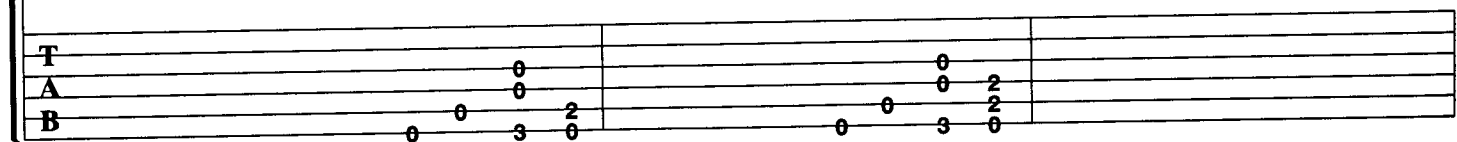
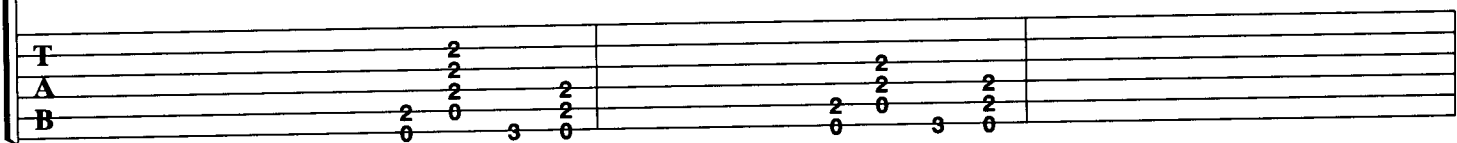
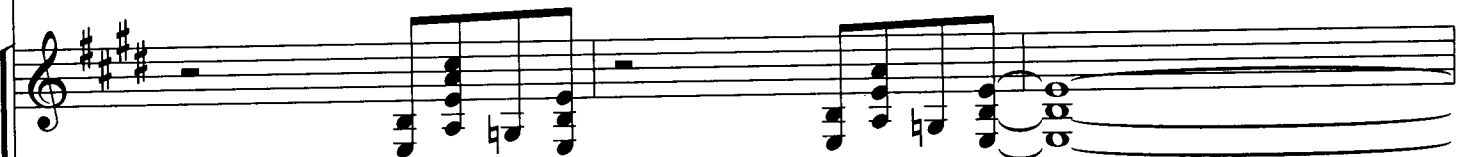
A5 G5 E5



Wan - na dance,—

wan - na sing,—

whip you with that



may-be I'll get beat up. Caught with your pants— down.

end Rhythm figure 2

T	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

end Rhythm figure 2a

T	2	2	2	2	2	2	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus

B5 B \flat 5 A5 N.C. A5 G \sharp 5 G5 E5

Caught with your pants— down.

Rhythm figure 3

let ring P.M. ----- end Rhythm figure 3

T	4	3	2	2	1	0	1	1	1	1	0
A	4	3	2	2	1	0	2	2	2	2	0
B				0		0	0	0	0	0	0

Rhythm figure 3a

P.M. ----- end Rhythm figure 3a

T							1	1				
A	9	8	7	7	6	5	2	2	2	2	0	0
B	9	8	7	7	6	5	2	2	2	2	0	0
	7	6	5	5	4	3	0	0	0	0	0	0

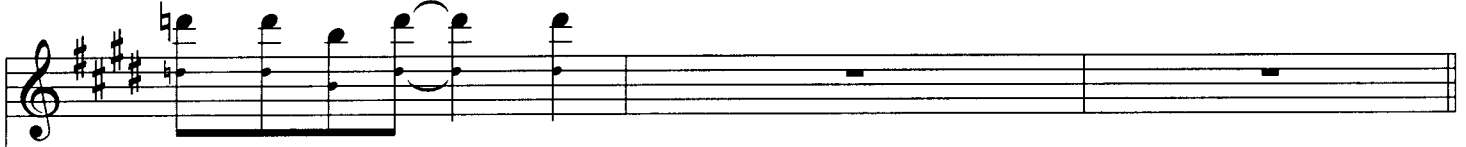
B5 B \flat 5 A5 N.C. A5 G \sharp 5 G5 E5
guitars 1 & 2 with Rhythm figure 3 & 3a (two times)

B5 B \flat 5 A5 N.C. A5 G \sharp 5 G5 E5

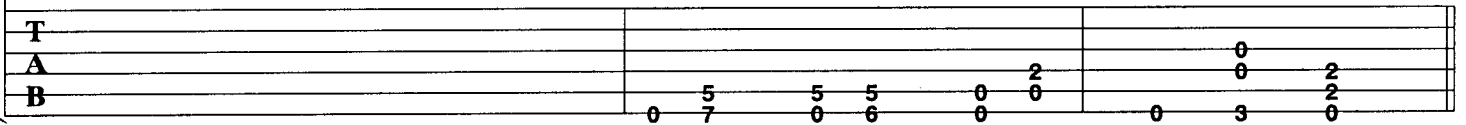
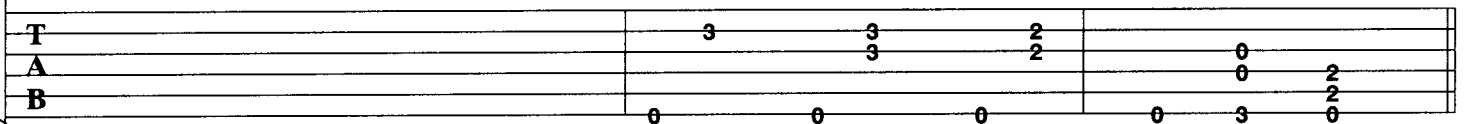


Caught with your pants— down.

E Bm B \flat A G5 E5



Caught with your pants— down.



Verse 2

A5 G5 E5 E E5 A5 G \sharp 5 G5 E5 E



Lin - ing up— for a roll call, go - in' out—



guitars 1 & 2

P.M. ----

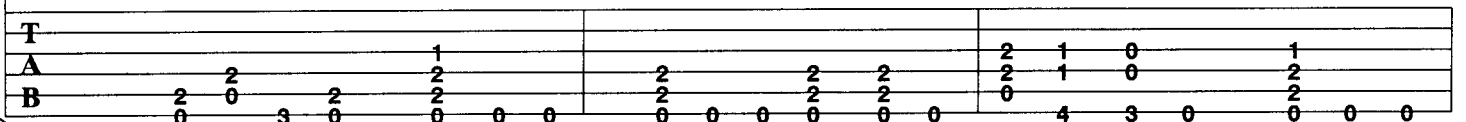
P.M. ----

guitar 1

both guitars

guitar 2

P.M.



E5 A5 G5 E5 E E5 E

— with a big bang. Get - tin' caught— in a shoot - out,

P.M. P.M. P.M. P.M. P.M.

T
A
B

1 2 2 1 2 1 0 0

2 2 2 2 2 2 0 0

0 0 0 0 0 0 0 0

A5 G#5 G5 E5 E E/G# A5 A#°(no3rd)

take it hard— like a big man. Wom - an

guitar 1 both guitars

guitar 2 P.M. P.M. P.M. ---

T
A
B

2 1 0 1 1 1 7 7 7 7 7 7 7 7

2 1 0 2 2 2 4 0 0 5 0 0 6 0

0 4 3 0 0 0 0 0 0 0 0 0 0 0

E5 A G E5 E/G# A5 A#°(no3rd) E5 A

work - in' so hot, giv - in' it ev - 'ry - thing you got,

T
A
B

7 7 7 7 4 2 0 7 7 7 7 7 7 7 7 7 7 2

0 7 0 0 5 3 0 4 0 0 5 0 0 6 0 0 7 0 0 0 0 0

Pre-chorus

E/G#

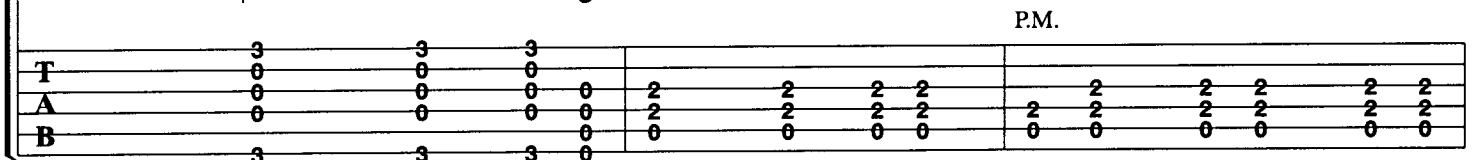
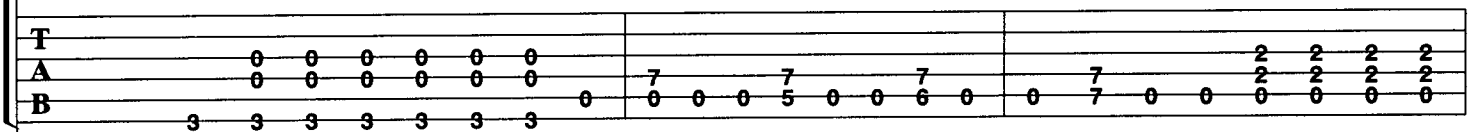
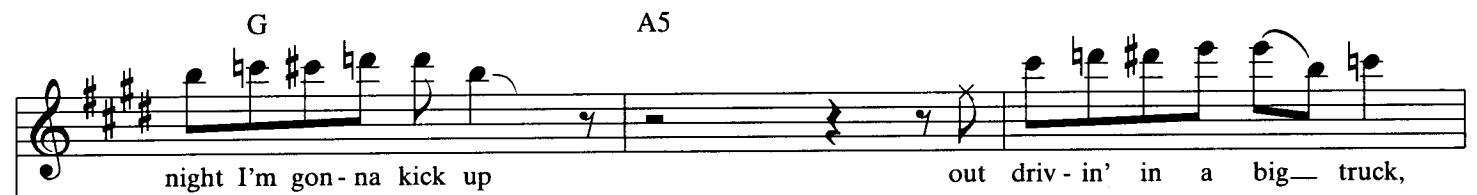
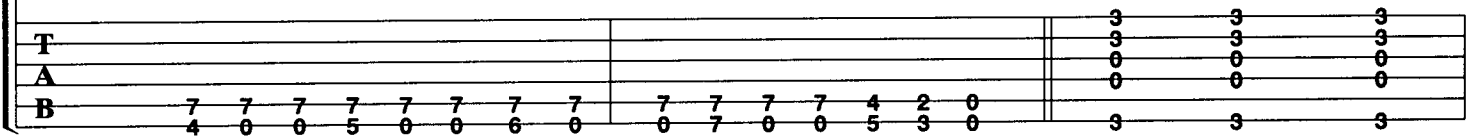
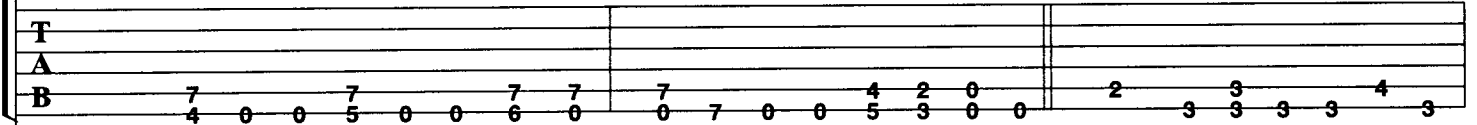
A5

A#°(no3rd)

E5

A G A5

G5



P.M.

guitars 1 & 2 with Rhythm figures 2 & 2a simile

an' may - be I'll get beat up. Caught with your pants- down.

Chorus

B5 Bb5 A5 N.C. A5 G#5 G5 E5

E

B5 Bb5 A5 N.C. A5 G#5 G5 E5

guitars 1 & 2 with Rhythm figures 3 & 3a (two times)

Caught with your pants- down.

B5 Bb5 A5 E5 A5 G#5 G5

E

B5

Caught with your pants- down. Caught with your pants down,-

Rhythm figure 4

let ring

let ring -----

T	4	3	2	2	1	0
A	4	3	2	2	1	0
B	0	0	0	0	0	0

Rhythm figure 4a

T	9	8	7	7	6	5
A	9	8	7	7	6	5
B	7	6	5	0	5	4

B

end Rhythm figure 4

end Rhythm figure 4a

A5

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff with a treble clef. The key signature consists of three sharps (F#, C#, G#), indicating the key of D major. The time signature is 4/4. The notation begins with a whole rest on the first line (F5), followed by a half note G4, a half note A4, and a whole note B4. This is followed by a half note G4, a half note F#4, and a whole note E4. The system concludes with a half note D4, a half note C#4, and a whole note B3.

T	2	2	2															
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	4	0	0	5	0	0	6	0		

B

place start a - rock - in'. Down, down,— down, She was a

T								4	4	4	4	4	4	4	4	4	4
A	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

T								4	4	4	4	4	4	4	4	4	4
A	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	2	2
B	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	0	0

N.C.

E5

wom - an with a mis - sion, stick it in your face.—

T	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4		
A	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4		
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	7 6 5 0 5 4 3 0

P.M.

T	4	4	4	4	4	4	4	4	4	4	4	4				
A	1	1	1	2	2	2	3	4	4	4	4	4	2			
B	2	2	2	2	2	2	2	0	2	2	2	2	0	7 6 5 0 5 4 3 0		

Guitar solo
E5 A5 G5 E5 N.C.

guitar 3

P.M. P.M. B R

guitars 1 & 2

E5 A5 G5 E5 N.C.

E5 A5 G5 E5

Ee

15

P.H. P.M. B B R

guitar 2 A5

yeah.

guitar 3 P.M.

let ring ----

guitar 1 P.M. P.M. ----- P.M.

hold bend -----

P.M.

The musical score is written for three guitars. The key signature has three sharps (F#, C#, G#). The score is divided into two systems. The first system contains the first two systems of notation. The second system contains the last two systems of notation. Each system includes a standard notation staff and a corresponding tablature staff. The tablature staff is divided into two parts by a vertical line. The first part of the tablature staff contains the fret numbers for the first part of the system, and the second part contains the fret numbers for the second part of the system. The tablature staff is labeled with T, A, and B for the Treble, Alto, and Bass strings respectively. The first system of notation includes a 'yeah.' instruction for guitar 2 and a 'let ring ----' instruction for guitar 3. The second system of notation includes a 'hold bend -----' instruction for guitar 1 and a 'P.M.' instruction for guitar 3. The tablature staff for guitar 2 shows a repeating eighth-note pattern on the A5 string. The tablature staff for guitar 3 shows a melodic line with a 'let ring' instruction. The tablature staff for guitar 1 shows a bass line with a 'hold bend' instruction. The score includes standard notation and tablature for all three guitars.

E5
guitar 2 continue rhythm *simile*

P.M. *pick slide*

T
A
B

0 0 0 0 0 0 0 0 5 x 7 0 0 0 0 7 0

T
A
B

3 4 3 2 2 0 0 3 0

P.M. -----4

T
A
B

15 15 12 12 12 12 12 12 12 0 0

P.M.

T
A
B

3 4 3 2 2 0 0 3 0

B5

T

A

B

B

P.M.1

Partial P.M.1

T

A

B

hold bend1

T

A

B

B

B

B

B

P.M.1

T

A

B

N.C.

E5

guitars 1 & 2

T

A

B

Pre-chorus
A5

Caught with your pants- a - down.

T
A
B

Chorus

B5 Bb5 A5 N.C. A5 G#5 G5 E5
guitars 1 & 2 with Rhythm figures 3 & 3a
(two times)

Down,- down,- down,- down,- down.

T
A
B

E

B5 Bb5 A5 N.C. A5 G#5 G5 E5

E

Caught with your pants- down.

B5 Bb5 A5 E5 A5 G#5 G5
guitars 1 & 2 with Rhythm
figures 4 & 4a simile

T
A
B

Caught with your pants-

down,-

guitar 3

B

T
A
B

Outro
Bm Bb A
guitar 3 with Fill 1

Fill 1

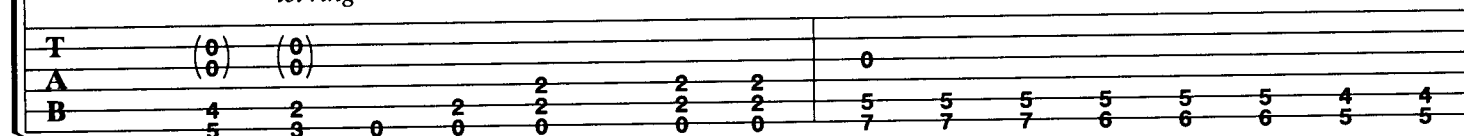
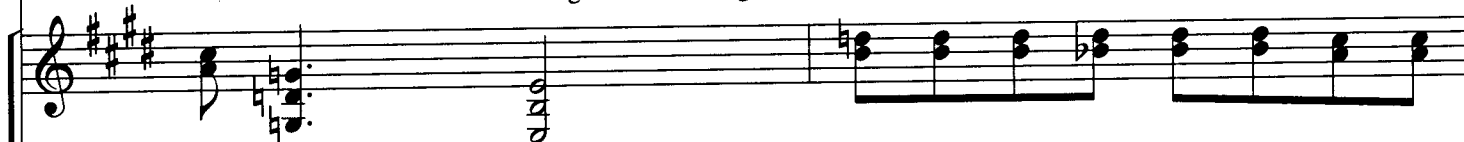
guitar 3 P.M.

T
A
B **0**

G E5

Bm B \flat A
with Background vocal figure 1 (six times)Caught you with your pants down.
(Pants down.)

end Background vocal figure 1

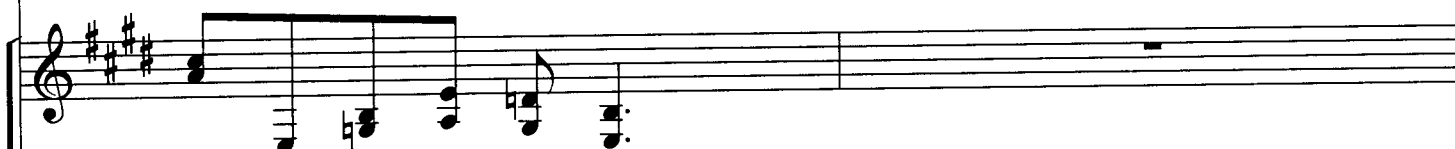


E5 G A5 G E5

Bm B \flat A
guitars 1 & 2 with Rhythm figure 5 & 5a simile (two and a half times)

Caught you with your pants down.

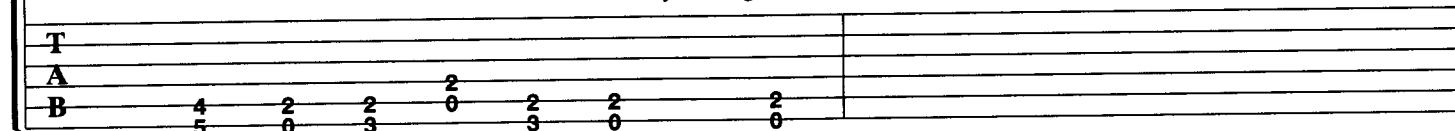
I'm



end Rhythm figure 5



end Rhythm figure 5a



G E5

Bm

B \flat

A

E5

G

A5

G

E5

run - nin' with my pants down.

Caught_ you with your pants down.

guitar 3

B

Bm

B \flat

A

G

E5

Ev - 'ry - bod - y talk - in' 'bout ya, —

hold bend

Bm

B \flat

A

E5

G

A5

G

E5

sneak - in' down the al - ley with your, —

hold bend ..

Bm

B \flat

A

G E5

Bm

B \flat

A

guitar 3 tacet

ram - blin' and a - cuss - in' with your -

guitar 1

guitar 2

mp
guitar 3*cresc. f*

guitars 1 & 2

Uh, uh, uh, uh, uh, uh, uh, uh,

let ring -----

T 0 15 0 15 15 15 15 15

A 0 0

B 0

Partial P.M. -----

T

A

B 7 6 5 5 4 3 7 6 5 5 4 3 7 6 5 5 4 3 7 6 5 5 4 3

uh, uh, uh, uh, uh, uh, uh, uh,

T 15 15 15 15

A 15 15 15 15

B 15 15 15 15

T

A

B 7 6 5 5 4 3 7 6 5 5 4 3 7 6 5 5 4 3 7 6 5 5 4 3

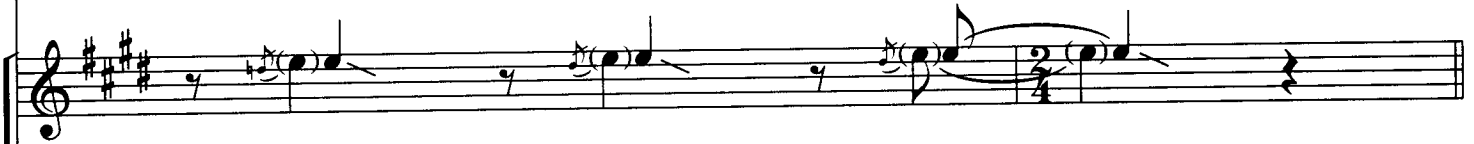
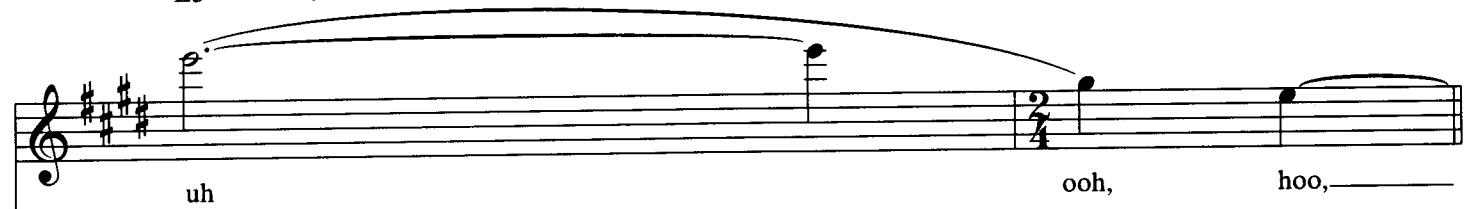
E5

Bm

Bb

A

G5



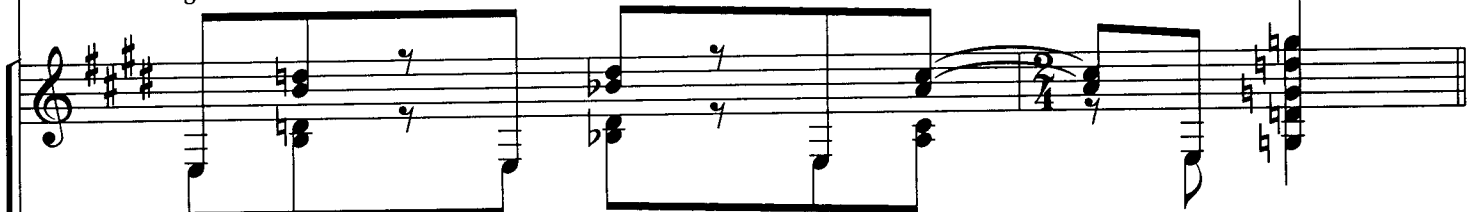
U.B.

U.B.

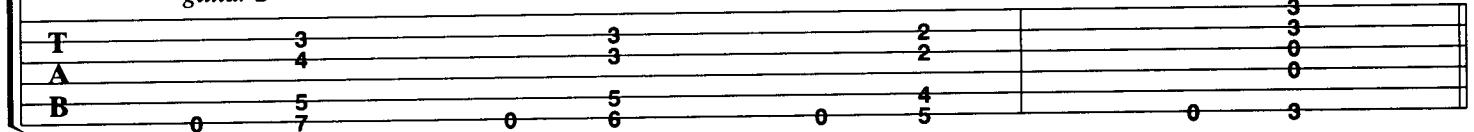
U.B.



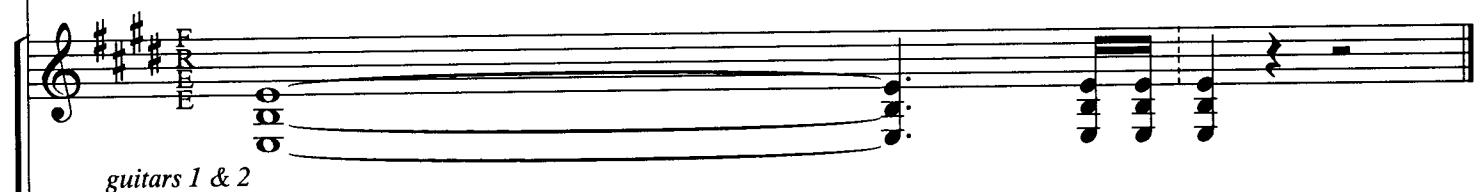
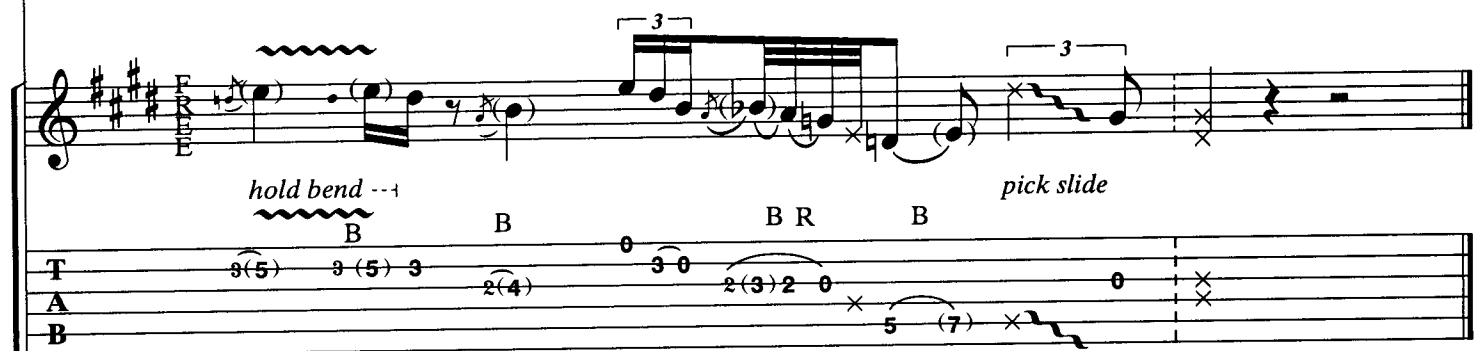
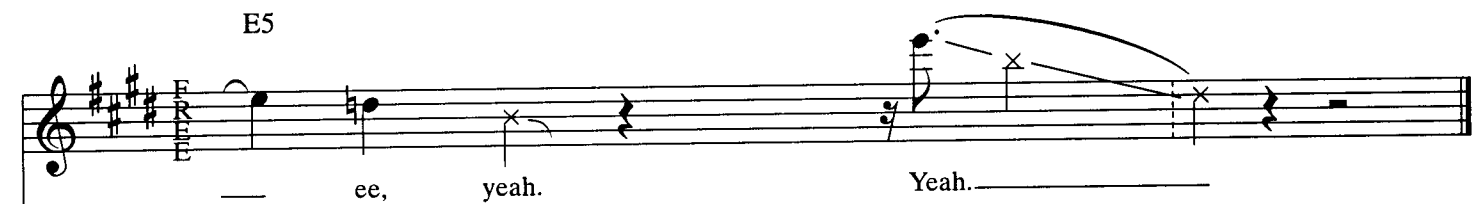
guitar 1



guitar 2



E5



AC/DC

BALLBREAKER

HARD AS A ROCK
COVER YOU IN OIL
THE FUROR
BOOGIE MAN
THE HONEY ROLL
BURNIN' ALIVE
HAIL CAESAR
LOVE BOMB
CAUGHT WITH YOUR PANTS DOWN
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